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KURFÜRSTEN ST. 140,  
BERLIN, W.,  
JANUARY 18, 1904.

**T**HE most important concert of the week was the Nikisch Philharmonic. Wagner's "Faust" overture, Liszt's A major Piano Concerto, Schubert's "Unfinished Symphony" and the fourth Tchaikowsky Symphony composed the program. No novelty this time.

How much is expressed by the first movement of the Schubert Symphony! There is so much music and so much human nature in it. That first theme in the basses is full of dark and gloomy forebodings. Then the oboe and clarinet protest with a soft and sweet melody; it is, however, more of a complaint than a protest—the dark mood still holds sway. Then the clouds brighten and the sun shines through in that delightful theme played by the 'celli, with its charmingly simple, naïve accompaniment in the woodwind. So it goes on between sunshine and shadow. The gloomy mood gains the ascendancy and rises to a mighty cry of pain and despair. The beauties of the work were well brought out by Nikisch. Also the Tchaikowsky Symphony received a remarkable interpretation. Nikisch understands the restless longings, the sorrowfully tender moments and the wild freedom of Tchaikowsky better than any other living conductor.

Although by no means equal to some of his other works, especially the "Pathetic" Symphony, this Fourth Symphony reveals some of Tchaikowsky's strongest characteristics. The pizzicato scherzo, although a trifle heavy in the basses, is a grateful movement. And the wild, unbridled finale is genuinely Tchaikowsky and thoroughly Russian. It is like a mad charge of mounted Cossacks. Then what a beautiful contrast is wrought by the introduction of a sweet, sad and plaintive Russian folksong! And what a tremendous climax there is, employing to the utmost limit the entire orchestral forces!

It is a great movement, and it was wonderfully played! Conrad Ansoorge was the soloist of the concert. The A major Concerto, which he played, was one of the few of Liszt's own compositions that the aged composer was interested in hearing in his later days.

Lula Myszy-Gmeiner is one of the few singers in Berlin with a high degree of drawing power. Her concert at Beethoven Hall Tuesday evening was sold out, and justly so, for the young lady has a beautiful and well trained voice, her cantilena is remarkable, and she sings with great expression. She excels as an interpreter of German lieder. In songs by Schubert, Schumann, Eduard Behm and Richard Strauss she was at her best.

A concert at the Singakademie on the same evening by the Waldemar Meyer Quartet was interesting chiefly because of the assistance of Bernard Stavenhagen. It was ten years ago in Weimar that I last heard Stavenhagen. Although he has been for some years active as a conductor in Munich, he proved in the Schubert "Forellenquintet" that he is still a great pianist. His technic was clear and pearly; his tone round, full and beautiful, and his "Vortrag" full of warmth and vitality.

Wednesday evening was a busy one for the Philharmonic. Richard Strauss conducted the Philharmonic "Pop," with the result that the Philharmonie was packed as I had never seen it before. Strauss conducted the Beethoven "Pastoral" Symphony, and his own "Burlesque," for piano and orchestra; "Tod und Verklärung," "Don Juan" and "Till Eulenspiegel." He received an ovation. Otto Hegner played the "Burlesque" with great virtuosity. The effect of the piano, with its brilliant and open grotesque passage work, against the muted orchestra is weird and fantastic.

Moriz Rosenthal sat in Director Landecker's box during the Strauss concert.

In the small hall of the Philharmonie the new Hartmann Quartet made its debut. This new organization jumped into public favor at a bound. It is composed of Arthur Hartmann, first violin; Dan Visanska, second violin; Jacques Gibbs, viola, and last, but not least, Anton Hekking, 'cello.

Two quartets, the Beethoven C minor, op. 18, and one in D major by A. Borodin, were played; also Böllmann's "Symphonic Variations" for 'cello, and two violin solos, to wit, "Saeterjeutens Soendag," by Ole Bull, and Wieniawski's "Airs Russes." The four artists played with excellent ensemble and tonal effect. I heard the Beethoven Quartet and the solo numbers. Hartmann, who has made an enduring name for himself here as a violin virtuoso of the first rank, demonstrated in the quartet his sterling musicianship and fine sense of tonal balance. He in no sense tried to dominate; on the contrary. In his solo numbers he scored a rousing success. The Ole Bull number, played with mute is an effective little thing. It is soft and sweet and characteristically Scandinavian.

In the Wieniawski piece Hartmann let loose his virtuosity, which he has in abundance. His double stopping, his trill (in the difficult trill cadenza), his chords, and above all his harmonics, were wonderful.

Anton Hekking in the Böllmann Variations, which were introduced here last year by Gérardy, simply brought down the house. His tone, his technic, his fire, his abandon were electrifying. He made of his 'cello a living, breathing, throbbing thing. He was incomparable!

In Beethoven Hall Aldo Antonetti, the young Italian violinist, played a program made up mostly of small pieces by Locatelli, Bach, Mozart, Vieuxtemps, Schumann, Schubert, Goldmark and Wieniawski. He is a smooth, polished player. His intonation is perfect and his tone always pure and sweet. He has gained in breadth since I last heard him. In Vieuxtemps' "Fantaisie Appassionata" he displayed virtuosity of a high order. He played a superb "Strad," the property of the well known violin collector Partello.

Thursday night Pablo de Sarasate filled the Philharmonie to overflowing with his magic fiddle. The "Kreutzer Sonata," four Slavic Dances, by Dvorák, and two of his own recent compositions, "Barcarolle Venetienne" and "Chansons Russes," were his program numbers, but, as is always the case with Don Pablo, his encores were the principal thing—and many did he play. Sarasate's tone is still pure and golden as of yore, and his left hand still works with that same wonderful ease and flexibility. He still has also some of that indescribable charm, but his intonation is no longer what it was—he used to be Sarasate the infallible—nor are his rapid passages now always clean and clear. He has entirely lost his youthful buoyancy and fire. He is like a dying volcano, in which there are still slumbering fires, but which is no longer capable of eruption. The crowd still goes mad over him, and will

as long as he draws the bow. Why? Just consider his reputation!

Berthe Marx played his accompaniments and numerous solos with perfect technic, and many other purely pianistic equipments, but with a dreary lack of esprit and soul.

Fritz Kreisler, who will soon concertize here, sat in a box and listened to the illustrious Spaniard. When Kreisler, then a mere boy, won the first prize at the Paris Conservatoire, Sarasate and Sauret were among the judges.

The Bohemian Quartet gave a Brahms concert, assisted by d'Albert. They played the B flat major String Quartet, op. 67; the String Sextet in the same key, op. 18, and the Piano Quintet in F minor, op. 34. Their fiery playing and perfect ensemble called forth storms of applause. D'Albert has no equal as a Brahms player. The violinist Bandler played the second viola and W. Engel the second 'cello in the sextet. The Bohemians have great drawing power here, and the hall was filled to the last seat.

A young American pianist, Wm. A. Becker, of Cleveland, Ohio, played at Bechstein Hall January 2, before a large and very enthusiastic audience, I am told. I did not arrive in time to hear the concert, but I heard Becker play the same program in private lately, and remarkable playing it was. His selections were the "Waldstein" Sonata, by Beethoven; Handel's "Harmonious Blacksmith," and by Chopin the B minor Scherzo, the E flat Nocturne, the C sharp minor Waltz and the great A flat Polonaise, op. 53. Also the B major Impromptu, by Schubert; a Barcarolle of his own composition, and Rubinstein's "Staccato Study."

Becker played this exacting program admirably throughout, but his best numbers were the Chopin Scherzo and Polonaise and the Rubinstein Study. The Polonaise I have never heard played with such power and élan—not even by d'Albert. To do this great work justice is a severe test for the greatest pianists. Becker's technic is enormous. He has fingers and wrists strong as steel, yet flexible as rubber. He brings out chords, rapid and complex passages and staccato runs with astounding rapidity and distinctness. His Rubinstein Study was a marvel of clearness, speed and force.

There are also poetical and tender moments in his playing. In the Schubert Impromptu, the adagio of the Beethoven Sonata, and the middle part of the Chopin Scherzo, he played with great expression and tenderness, displaying a beautiful touch and tone. In short Becker is a great pianist and he will surely make a name in Europe.

The Brussels violinist, Albert Zimmer, who played with the Philharmonic Orchestra, is a very good fiddler, but he lacks the essential characteristics of the virtuoso.

Arthur Schnabel gave the first of a series of three concerts at Bechstein Hall Friday evening. Schnabel is a genius. He is an extraordinary Brahms player. Although only about twenty-one years old he plays with the understanding and maturity of an artist of twenty years' public experience. The peculiar thing about Schnabel is that he seems never to have been young. I have heard him play for some five years past and I never could see any traces of youthfulness in him. This is perhaps his greatest fault, or danger rather. Too early ripe may lead to overripeness. Anyhow Schnabel has in him, already highly developed, all the elements of a great artist.

From Weimar comes the news of the death of the celebrated conductor and composer Eduard Lassen. A Dane

by birth and educated at the Brussels Conservatory, Lassen spent the greater part of his life in Weimar. Attracted thither by Franz Liszt when a mere youth, he succeeded the great Magyar in 1861 as conductor of the Opera; this post he held more than thirty-five years.

He was a prolific composer. As a symphonist he leaned heavily on Beethoven, but in his many songs, in his music to Goethe's "Faust," his violin concerto and in other works he displayed imagination and originality. He was best known as a song composer. While living in Weimar, 1890-94, I became well acquainted with Lassen, and often played under him in the orchestra. He was first and Richard Strauss second conductor at that time. Carl Halir was concertmeister. Bernard Stavenhagen and other celebrities were then living in Weimar. It was a delightful place to study in.

Lassen was as a conductor much less strict and exacting than his assistant, Strauss, whose subsequent greatness and fame the musicians foresaw. Personally Lassen was very popular. He was a quiet, unassuming, pleasant companion. I can see him still, as if it were yesterday, sitting in the Artists' Club in their delightful bohemian quarters, with his mug of beer before him and his cigar stub in his mouth—it was never more and never less than an inch long—discussing the musical topics of the day. He received many orders and titles. He was an intimate friend of Liszt, Bülow, Rubinstein, Henselt and a host of famous men.

Antonia Dolores gives a concert in Berlin on the 20th of this month.

Leopold Godowsky has been playing in the provinces with great success.

Albert Geloso, the Parisian violinist, was obliged to indefinitely postpone his concert, which was to have been on the 16th. He is unable to play on account of a lame arm.

Franz von Blon, the conductor of the Berlin Tonkünstler Orchestra, has resigned.

Mary Münchhoff achieved a brilliant success as soloist of the sixth Philharmonic concert in Leipzig.

Carl Maria von Weber's "Euryanthe" is soon to be produced in a new form. This musically so charming opera has always been hampered by the wretched libretto. Gustav Mahler, the executive Vienna conductor, has undertaken a complete revision of the text.

Fritz Friedrich, the well known Bayreuth Beckmesser and Alberich, has been confined in an insane asylum.

Richard Strauss will conduct the second Bavarian music festival at Regensburg May 22.

Leonora Jackson lately played in Aix-la-Chapelle with great success.

Dohnányi recently played his C minor String Quintet with the Vienna Pitzner Quartet in Prague.

By command of Emperor William a complete collection of German folksongs is to be made. R. von Lillienorn is at the head of the committee. Many prominent persons all over Germany are interested in the project.

The Halir Trio (Halir, violin; Schumann, piano, and Dechert, 'cello) has just left town for a tour of Spain.

The Joachim Quartet is soon to play in Paris. It had enormous success there last season.

Among the American students who have lately come to Berlin to study is Reginald Hidden, the violinist, of Portland, Ore. Mr. Hidden studied in Leipsic with Hans Sitt and in Berlin with Carl Halir during the years 1891-97. Since then he has been teaching in Portland, where he had a large class. He has done excellent work, as the playing of three of his pupils who came to Berlin with him testify. Mrs. Hidden is also here studying violin.

The management of the Royal Opera House has decided that, instead of rebuilding the stage of the old house only, as was intended, it will be necessary to build an entirely new structure. This means a great expense and a great loss, for Kroll's Theatre (New Royal Opera), where the performances are now taking place, has scarcely half the seating capacity of the old opera house, and the old house was always crowded at every performance.

#### Full Concert and Opera List of the Week.

##### MONDAY, JANUARY 11.

Bechstein Hall—Ciska Schattka, vocal.  
Singakademie—Elsa Schünemann, vocal.  
Philharmonie—Nikisch Philharmonic.  
New Royal Opera—"Freischütz."  
Theater des Westens—"The Jewess."

##### TUESDAY, JANUARY 12.

Singakademie—Waldemar Meyer Quartet.  
Beethoven Hall—Lula Mysz-Gmeiner, vocal.  
Philharmonie—Philharmonic "Pop."  
Philharmonie (small hall)—Fabritius (piano), Schlägel, vocal.  
New Royal Opera—"Tannhäuser."  
Theater des Westens—"Martha."

##### WEDNESDAY, JANUARY 13.

Bechstein Hall—Lucien Wurmser, piano.  
Singakademie—Richard and Lucie Toemlich, vocal.  
Beethoven Hall—Aldo Antonietti, violin.  
Philharmonie—Richard Strauss' concert.  
Philharmonie (small hall)—Hartmann-Hekking Quartet.  
Theater des Westens—"The Jewess."

##### THURSDAY, JANUARY 14.

Bechstein Hall—Fanny Freytsch, vocal.  
Singakademie—Elsa Gipsner, piano, with orchestra.  
Beethoven Hall—Bohemian Quartet (d'Albert assisting).  
Philharmonie—Sarasate and Berthe Marx.  
Royal High School—Charity concert.  
New Royal Opera—"Fra Diavolo."  
Theater des Westens—"Barber of Seville."

##### FRIDAY, JANUARY 15.

Bechstein Hall—Arthur Schnabel, piano.  
Singakademie—Clara Rahn, vocal.  
Beethoven Hall—Albert Zimmer, violin with orchestra.  
Philharmonie—Elite concert.  
Architektenhaus—Elisa Wintzer, composer.  
Theater des Westens—"Martha."

##### SATURDAY, JANUARY 16.

Bechstein Hall—Constance Erbiccano, piano.  
Singakademie—Gertrude Ruschewy, piano with orchestra.  
Theater des Westens—"Il Trovatore."

##### SUNDAY, JANUARY 17.

Bechstein Hall—Albert Werkenthin, composer.  
(Gabrielle Wietrowski and Mally Werkenthin assisting.)  
Apostle Paul's Church—Charity concert.  
Philharmonie—Philharmonic "Pop."  
New Royal Opera—"Mignon."  
Theater des Westens—"Fledermaus."

ARTHUR M. ABELL.

## BALTIMORE.

BALTIMORE, Md., January 29, 1904.

**E**RNEST HUTCHESON gave the seventh Peabody recital last Friday afternoon. His program was as interesting as its reproduction was admirable. There was a very large audience despite stormy weather. Mr. Hutcheson's own variations in A minor, which were played, are the work of a gifted writer.

The Savage English Grand Opera Company is completing a brilliantly successful week (a return engagement) at the Lyric. The repertory has included "Tosca," "Faust," "Tannhäuser," "Lohengrin," "Trovatore" and "Bohemian Girl."

Mr. Savage's excellent presentations have won the Baltimore public, and when our conservative city is won its patronage can be firmly counted upon.

The first Peabody Alumni concert of the season took place Wednesday evening. An attractive program was presented by Misses Minnie Klein, Barbara Chandler, Evelyn Hewes, Muriel Abbott, Eva Wentz, Velma T. Rawls and Mrs. Marshall Winchester.

A charming musicale and tea was given yesterday afternoon at the home of Charles H. Grasty for the Choir Guild of St. Mary's P. E. Church. The executants of the program were Howard Brockway, Joan C. van Hulsteyn, Dr. B. Merrill Hopkinson and Mr. and Mrs. W. W. Cloud.

Harold Randolph is proving himself a splendid choral director at the rehearsals of Bach's "St. Matthew Passion" by the Bach Choir.

Mrs. B. Sheffoe and Robert L. Haslup have given organ recitals at St. Mary's Church. EUTERPE.

#### Homer Norris' New Place.

**S**INCE we announced a few weeks ago that Homer Norris, the well known composer and organist, of Boston, was to open a studio in New York city, he has been engaged as choirmaster and organist for St. George's Parish (Dr. Rainsford's), to succeed E. H. Kinney, who has resigned in order to devote more time to voice teaching. St. George's Parish is fortunate in securing the services of so prominent a musician as Mr. Norris. His textbook on harmony is recognized as an authority, while his compositions have given him a place apart from others. His "Flight of the Eagle," which was sung at the Waldorf last season by Esther Palliser, Ellison van Hoose and Walter Drennen, is spoken of as epoch marking American musical literature. His songs, "Waiting," "Mother Mine," "Twilight," "Three Roses Red," "Dearie" and "There, Little Girl, Don't Cry," are well known and deservedly popular.

Mr. Norris has many plans for developing the musical possibilities at St. George's, and will devote a great deal of time and thought to the work there. He will be in New York after March 1, and students who wish to take advantage of the limited time he will give to teaching should write at once for appointment, addressing St. George's Memorial, 209 East Sixteenth street. Mr. Norris studied in Paris four years under Dubois, Godard, Guilman and Massenet, and while there was organist at the Victoria (Episcopal) Church.

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HOTEL CECIL, LONDON.  
January 16, 1904.

**W**ITH the exception of the ever active and energetic Professor Kruse, few concert givers seem as yet to have recovered from their Christmas festivities. The fact that the free list is no longer entirely suspended has had a noticeable effect upon the audiences at the Popular Concerts, and St. James' Hall contained quite a reasonable sprinkling of people on Saturday afternoon and Monday evening. Saturday's program did not contain anything worthy of more than passing notice. The pianist of the concert was to have been Mlle. Teresita Carreño Tagliapietra, but she unfortunately fell ill and we were deprived of the opportunity of hearing the daughter of an unusually gifted mother. Her place was taken by Miss Mathilde Verne, and it would have been difficult to find anyone more worthy to fill it. Her performances of Schumann's "Papillons" and Chopin's Fantaisie Impromptu were altogether admirable.

At the Monday concert the Kruse Quartet were joined by Ernest Tomlinson in a new and distinctly successful string quartet by Sir Villiers Stanford. Stanford's muse does not, apparently, aspire to very great things, but his music is fresh and pleasant to hear, and his new quintet has plenty of attractive passages.

So far as can be judged from the announcements that have been made up to the present the violinists are again to have it all their own way. Already Ysaye, Kreisler and Marie Hall have announced orchestral concerts, and, curiously enough, they all propose to play three concertos. This custom is all very well when the performer is a fine artist, but it is sincerely to be hoped that the smaller fry will not follow suit.

London now rejoices in a new concert hall which has been built by the Orchestrelle Company on the site of the old Grosvenor Galleries in Bond street. Report speaks well of it, but it will not come into regular use until next week, when the well known American baritone Charles W. Clark will give a recital there. ZARATHUSTRA.

#### LONDON NOTES.

On Sunday evening Mme. Blanche Marchesi was "at home" to her friends, who had been invited to meet M. Rodin, the great French sculptor. Many distinguished painters were present, including Messrs. Blanche, Cottet, Sargent, Couder, Lavery and Graham Robertson. The company also included Lady Barington, Lady Bective, Mrs. Hunter, Miss Goetz, Mme. Liza Lehmann, Sir

Eric Barington, Claude Philipps (art critic of the Daily Telegraph), Miss Parkina (Elizabeth Parkinson), Gregory Hast, &c. Madame Marchesi sang Isolde's "Verklärung" and "Les Pieds nus" (Bruneau); Miss Parkina, "Depuis le jour," from Charpentier's "Louise," and Gregory Hast Richard Strauss' beautiful setting of "Wie einst in Mai."

The following pathetically romantic or romantically pathetic story comes from Madrid: Señora Vinent, who is a young and beautiful Castilian, had already won success on the Italian stage, but was unable to obtain a part at the Royal Opera, although she had been engaged there for months. The reason, it appears, was that she refused to listen to the addresses of certain influential personages connected with the house.

The leader of Madrid's aristocratic society, Gloria Countess de Requena, hearing of this, took up the friendless singer's case. She called a meeting of the principal habitués of the house, and got them to sign a memorial threatening a scandal unless Maria Vinent were given fair play.

The frightened management gave way at once, and on the evening when Maria Vinent achieved a triumphal success in Puccini's "Bohème," boxes and stalls were filled by ladies of the aristocracy wearing red sashes or waistbands as sign of their victory.

#### Julius Krakauer.

IT is always a pleasure to note the fact that a piano manufacturer is at the same time musically gifted, and not only gifted but educated and inclined to spend much of his time in the culture of the art with which his instrument is associated. Julius Krakauer, of this city, is one of the few piano manufacturers who is a regular attendant at the classical concerts that take place here, among others the Philharmonic concerts. He is a pianist and violinist, and comes from a musical family and has regular musical evenings at his own home. Many of his deeds have been favorable to professional musicians, who have acknowledged with pleasure the kindnesses he has bestowed upon them.

#### Mr. Schlesinger at Nice.

SEBASTIAN B. SCHLESINGER, whose interesting article on the opera of "Chopin" we published some time ago, has arrived at Nice, where he has sung a good deal in salons and in the Cercle d'Artistique before large audiences, and his interpretation of his own songs has been much admired, notably "D'une Prison" and "L'Heure Exquise."

#### Van Den Berg's Success.

THE fifth Cincinnati Symphony concert Friday afternoon in Music Hall, under the direction of Mr. Van der Stucken, was a triumphant tribute to the artistic equipment of a pianist who, although at present a member of the College of Music faculty, has behind him the fame of an international success. Brahms Van den Berg was heard in the Saint-Saëns Concerto for piano in G minor No. 2, a composition as pianistically grateful as it is exacting on the musician. In both these respects Mr. Van den Berg realized an ordeal which few of the pianists of the present day possess. From the interpretative side the thorough, deeply convinced musician artist was in evidence, and grew upon the audience from the first notes of the rhapsody introduction to the brilliant close of the final presto.

There is a marvelous crispness in this pianist's staccato playing, and the singing tone which he reveals at all times is that of the musician-poet. His style of playing is direct and without a tinge of mannerism. The tone color with which he invested his reading was that of the master who spoke with conviction, and largely the result of a touch that is not narrowed down to sentimentality or sameness, but in healthy, vigorous expression may accommodate itself to every change of sentiment or emotion in the music.

Such a combination of virility and the most exquisite delicacy of the strenuous and poetic type is a rare accomplishment, and in Mr. Van den Berg is accompanied by an almost rhythmic clearness. The tone which he elicited from his instrument was uniformly beautiful and in the fairylike first part of the second movement was invested with a rare gift of poetic fancy. While in the tremendous technical requirements of the presto he fully met virtuosic demands, it was the lofty musical interpretation he gave the entire work that impressed itself most.

The concerto's reading in this respect was an event of musical record and seemed to have back of it the authoritative sanction of the composer himself. Mr. Van den Berg was recalled by the audience several times and presented in honor of McKinley Day with a bouquet of deep red carnations. His encore was the Chopin Berceuse, which he gave an original interpretation.

The Symphony Orchestra was in the best of form, and gave a reading of the Brahms Symphony, C minor, that searched into every fibre of this colossal modern classic and brought its lofty construction and wonderful vitality into the clearest comprehension. The first and last movements, with their contrapuntal massiveness, showed a close adhesion and unity of purpose on the part of the orchestral material, and the andante of the second movement was lofty inspiration.

The Martucci Nocturne proved to be an interesting composition of modern device, and there was an overwhelming climax in the Tchaikowsky "Marche Slav."

#### Blauvelt's Western Tour.

SINCE leaving New York Madame Blauvelt has been singing three or four times each week in the West, and up to March 14, when she reaches this city again, she will continue this work. This week she enters the Northern Pacific Circuit via Ogden and gives seven recitals with the leading clubs and societies of that section. Then she goes to San Francisco for the first time.

It is the most successful season the favorite soprano has ever had in this country, her time being well taken up even into May, when she starts on her festival work. It certainly has been a remarkable year for singers, yet, with others in the field ahead of her, Madame Blauvelt's services have been as much in demand as ever before, and her success both with the press and public as great as at any time in her career.

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## STOCKHOLM.

Stockholm, Sweden, January 12, 1904.

**A**LTHOUGH Stockholm is a city of not fully 400,000 inhabitants, I think there is more music going on here than in New York. In the first place we have opera six times a week for a season of ten months. Then there are three large choral societies: The Philharmonic Society, the Musikforeningen and the Cæcilia Society, which are all very industrious and give at least two concerts each every season. The Opera Orchestra and the Concertforeningen furnish us with a goodly number of symphony concerts. Besides all this there is no end of traveling virtuosos who love to visit "beautiful Sweden and charming Stockholm." Yes, even whole large orchestras make concert tours here; for instance, the Leipzig Philharmonic Orchestra—Wunderstein conductor—who also visited America three years ago; the Warschau and the Helsingfors Philharmonic orchestras and others.

Mr. Peterson-Berger is perhaps at present the greatest composer in Sweden. He is a young man and undoubtedly a genius. Besides instrumental music, songs, &c., he has also written three operas. The latest one of these, "Ran," is simply beautiful, and I predict that it will not be long before it goes its round of the European opera houses—and perhaps also New York shall hear it. ("Ran" is in the old Swedish folk legends a kind of sea nymph, a counterpart to "Loreley" in Germany.) The music in this opera and its orchestration is fine, deep, effective and original, although you can hear Wagner's spirit in it. No "Kapellmeistermusik." The libretto is poetical—written by the composer himself—the scenic and stage effects beautiful.

Another prominent composer here is Stenhammar. His first piano concerto is known and admired all over the world. Stenhammar has also written two operas. One of them, the "Gildet på Solhaug," Ibsen's text, is very good and will be given next month at the Berlin Royal Opera and several other opera houses in Germany.

Andreas Hallén is still another of our composers whose symphonic compositions and his operas, "Harald Viking," "Valdemarskatten" and "Valborgsmässan" ("Walpurgisnacht"), have been successfully given in several of the European capitals.

Thor Aulin and Hugo Alfvén are also two young composers of prominence and talent. They have written some very good symphonies, concertos, &c.

During the time I have been settled in Stockholm as an impresario I have introduced to the Scandinavian public, among many other fine attractions, also several American artists: Minnie Treacy, the stately and temperamental soprano; Florizel Reuter, the wonderful "vest pocket edition of Paganini"; Yvonne de Tréville, who is now known as the greatest coloratura singer in Europe; Rose Relda, another coloratura soprano, and a couple of lesser lights.

I have made extended concert tours with these artists all over Sweden, Norway, Denmark, Finland and in two cases also in Russia. For Misses Treacy, Tréville and Relda I have besides gotten engagements as "guests" at the Royal Opera here. Frank Pollock, an American tenor, happened to be here this fall when Aino Ackté was "guesting," and as, by a lucky chance for him, all the Opera's principal tenors became ill—one of them was only

mad at the prima donna, the others really ill—he stepped in and sang Romeo to her Juliet, and did it satisfactorily.

The greatest success of all the American artists has been made by Yvonne de Tréville. She first captured the audiences and critics in Stockholm by her Lakmé and Juliet last spring. After that I went with her to Russia and got her an engagement with the Imperial Orchestra in St. Petersburg. That is the Czar's private orchestra, consisting of 120 members, and an excellent body of musicians it is, too. She made such an immense success at this concert and later in Moscow that I got not only a contract for her to appear at the Russian Imperial Opera during September and October at a very large salary, but also as soloist with the Philharmonic concerts in St. Petersburg, Moscow, Kiev, Odessa, Pottava, Warschau and Helsingfors.

The engagement at the Imperial Opera was an extraordinary honor for the young singer. Artists that sing in the Russian language are alone engaged there as a rule, and only for Patti and another singer has heretofore an exception been made. From Russia she returned here to sing five times at the Royal Opera, and afterward took a big jump all the way to Cairo, Egypt, where she is now charming the public.

Among other foreign artists who have appeared here lately I will mention the violinist Willy Burmester, together with an excellent American pianist, Otto Voss; Marteau, Carreño, the Brussels String Quartet, Sarasate and Berthe Marx-Goldschmidt, and Jeanne Raunay, one of the prima donnas of the Grand Opéra in Paris. Marteau and Carreño come here nearly every year.

Navál, the tenor, and Aino Ackté, the prima donna soprano, have also been here lately. They are both good artists.

## The Broad Street Conservatory of Music.

**P**UPILS of the elementary department in piano and violin gave a recital on Wednesday evening, January 27, in the concert hall of the Broad Street Conservatory of Music, Nos. 1329 and 1331 South Broad street, of which Gilbert R. Combs is director. The program follows:

Don Juan Menuet.....	Mozart
Polka.....	Wohlfahrt
Misses Caroline Slotter and Julia Weissinger.	
Lullaby.....	Swift
Barcarolle.....	Behr
Miss Alice Krah.	
Waltz.....	Streabbog
Joseph Arbassauckas.	
By the Spring.....	Gurlitt
Slumber Song.....	Gurlitt
Miss Caroline Slotter.	
Theme and Variations.....	Papini
Master Paul Simons Carpenter.	
Forest Flowers Waltz.....	Lichner
Cradle Song.....	Waddington
Miss Edith Torbert.	
Children's Carnival.....	Streabbog
Master James Perry.	
In Venice.....	Danziger
Miss Fannie Friedman.	
The Skylark.....	Tschaikowsky
Spinning Song.....	Ellmenreich
Miss Julia Weissinger.	
Berceuse.....	Louis
Master Edward W. Strasser.	
Flirtation Frolic.....	Berger
Miss Katherine L. Berger.	
Under the Leaves.....	Thomé
Miss Ethel Weinberg.	
Skating.....	Kullak
Miss Anna Huber.	
May Has Come.....	Wittman
Miss Anna Dever.	

## LOS ANGELES.

Los Angeles, Cal., January 18, 1904.

**O**NE of the most thoroughly enjoyable recitals heard here for some time was that given by Harry Barnhart, baritone, and Mme. Jo Hensel-Kien, pianist, before a large audience at Blanchard Hall January 20. It was Mr. Barnhart's first appearance in recital since his return to Los Angeles after an absence of several years abroad and in San Francisco. He is qualified in temperament and artistic perception to render an interesting interpretation of a wide range of work, and possesses a flexible, pleasing voice, effectively handled in the numbers presented, among them a taking arrangement of Hungarian songs by Korbay, the "Erlkönig" and other Schubert songs and compositions by Tchaikowsky, Chaminade, MacDowell and Clayton Johns. Miss Mary O'Donoghue at the piano is to be commended for her work.

Madame Hensel-Kien possesses a good technical equipment and an intelligent musical understanding. She played two movements from Liszt's E flat Concerto, the brilliant "Tarantella" by the same composer and some Hensel compositions.

Miss Alice Coleman, the well known pianist, will give a series of three chamber concerts. Among the soloists and those taking part are Arnold Krauss, L. Opid, F. R. Wismer, Mrs. Walter Raymond, Miss Eva Young, Miss Beresford Joy, Henry Williams, Wilford Klamroth and others.

Blanchard & Venter are doing a great business on the Pacific Coast this year, handling from eight to twelve entertainments a day. Their business extends from El Paso, Tex., to Butte, Mon. Strange as it may seem, they have more concerts in the States of Oregon and Washington than in California, but that extreme Northwestern country was always a good field.

Mendelssohn's cantata, "To the Sons of Art," was given a praiseworthy performance January 13 before a large and fashionable audience at Simpson Auditorium by the Ellis Club, under J. B. Poulin's direction.

The fourth symphony concert will be given next Friday afternoon. Mendelssohn's Overture, "Fingal's Cave," Godard's "Scenes Poétique," Reinecke's "King Manfred," intermezzo, and the second Beethoven Symphony constitute the orchestral numbers. Miss Ella Clare Northrup, soprano, will be the soloist.

Mrs. Jennie Twitchell Kempton entertained the Monday Musical Club at her residence Monday.

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## MUSIC IN EDUCATION.

**D**URING a recent visit to New York C. E. Seifert, director of the Montreal Conservatory of Music, had this to say:

"Music is looked upon as an unnecessary appendix to a young lady's school education (the modern idea being that every young lady must play the piano). During an activity of ten to eleven years as the director of the Montreal Conservatory of Music, founded by me, I have had occasion to observe that it is almost impossible to interest the male sex in a musical education. I do not at all agree with the Rev. Haweis (in England), who in his book 'Music and Morals' claims the English people are not musically gifted, but attribute their slow progress in music, firstly, to the many interruptions pupils subject themselves to during the years of their studies. For instance, the English take a vacation of three or four months' duration during the summer. Then parents insist that their children be relieved of all intellectual occupations every Saturday. The loss of Saturdays and Sundays, together with other holidays (not taking into consideration days lost by illness), leaves a balance of seven months for musical studies yearly. Secondly, the question arises why should not an English child imbibe music into its little soul as well as a child of German or French descent if a competent teacher takes care to implant idealism into the little heart from the beginning, whereby the poetical nature of the child will be developed? Guarded by this mode of teaching and thus directed into musical channels, enthusiasm will be a faithful companion to any music student, and perseverance will gradually awaken in a pupil not naturally endowed with it. If parents would show a deeper interest, a marked improvement in the child's progress would be detected and we would soon feel a musical atmosphere in English homes. In this manner the interest of the public in general would increase.

"In spite of all, however, the taste for good music is progressing in Montreal. I will not speak of the credit due the Montreal Conservatory of Music, which has given forty-nine public concerts (without the many private recitals at the institute) before large audiences, including several series of chamber musicales. I will pass on, mentioning the Ladies' Morning Musical Club (with a membership of over 300 ladies). The club deserves much praise for the culture it affords its members and for its untiring efforts in securing artists of high rank for public concerts, even if at a financial loss. The club is conducted by Mrs. S. Greenshields, Mrs. A. Murray, Mrs. C. T. Shaw, Mrs. J. Laberge, Mrs. A. Brown, &c. J. Goulet, a good practical musician, organized an orchestra of forty-five musicians six years ago, and gives eight to twelve symphony concerts during each winter. Horace Reyner, an organist, conducts an oratorio society which gives two or three performances yearly. Organ recitals are given by different resident organists at regular periods. G. Couture has been active as the conductor of a choral society, organist and music critic, and J. Hone, the veteran violinist and composer and former director of the Academy of Music, is still engaged in his endeavor to raise music on a higher level. In spite of advanced age Jos. Gould remains faithful to the Muse of Music, conducting a choral society at present. Chamber musicales and other vocal and instrumental concerts are given by different local musicians. R. Gruenwald, musical director of the Academy of Music, with the late violin virtuoso Jehin Prume, laid the foundation stones for the perform-

ance of chamber music in this city and gave these concerts for twenty-five years. The late organist and piano teacher D. Ducharme was a most successful teacher, and left a large number of pupils to bewail his loss. After an absence of many years the violinist A. De Seve returned to Montreal again, taking up musical duties. Miss C. Lichtenstein, late of England, is at the head of the musical department of the Royal Victoria College. The following musicians are teachers of piano, violin and voice production: Mrs. Gould, the Messrs. Dawsen, Bohrer, Fowler, Königsberg, Pelletier, Illsley, Broome, Cornish, Taylor, Larsen, &c. As I am working ceaselessly for the advancement of the musical art and am giving my full concentration to my work as the director of the Montreal Conservatory of Music, I feel satisfied to think I am contributing my share for the culture of good music, and hope to see Montreal classed with musical cities in a not too distant future."

## Perfect Ladies at the Opera.

**O**PERAGOERS sitting near the stage at a recent popular priced performance at the Metropolitan got an inkling of the small personal drama that sometimes acts itself within the larger one intended for the audience. A choir singer not regularly attached to the company was called in on short notice to sing the part of a contralto princess jealous of a prima donna slave. The newcomer evidently needed all the encouragement she could get from her fellow singers, as well as the audience, to compass her unfamiliar task. But persons close to the stage could not help seeing that from the prima donna she was getting an extraordinary snubbing by asides that were audible and by looks and movements that spoke for themselves.

When the contralto princess thought her role demanded the centre of the stage for a moment or two, there were angry whispers of "Move away. Don't come near me! Don't sing so loud!" When there should have been at least the semblance of homage from the prima donna slave to her royal mistress it wasn't there. The contralto princess was clearly not a member of the operatic sodality.

By contrast, the observers of this interesting byplay were pleased to note that to the tenor war lord, the baritone king and the basso profundo longobardo high priest the royal princess was a personage of friendly consideration. Audiences sometimes see more than they are meant to see.—Exchange.

## Sally Frothingham Akers' Recital.

**A**T her recital in Mendelssohn Hall Tuesday afternoon, February 9, Miss Sally Frothingham Akers will have the assistance of Isidore Luckstone at the piano. Mr. Huhn is managing the details. The program is to include "Pastorale," old Italian; "My Heart Ever Faithful," Bach; "Qual farfalla," "Care Selve," "Skylark, Pretty Rover," Handel; "Wohin," Schubert; "Widmung," Schumann; "Bei Dir," "Der Jaeger," Brahms; "Post im Walde," Weingartner; "Auch Kleine Dinge," Hugo Wolf; "Einkkehr," Richard Strauss; "Avis à la Bergère," old French; "L'Heureux Vagabond," Bruneau; "Chanson du Pâtre," Gounod; "L'Hermite," Perillon; "Mother, Sleep," Lehmann; "The Sands o' Dee," unknown, and a waltz song by Mr. Luckstone.

The "Faust" Symphony, of Liszt, was played in Vienna on January 13.

## THE PHILADELPHIA ORCHESTRA.

PHILADELPHIA, January 30, 1904.

**A** SOLOIST who is a Philadelphian and will appear as the interpreter of one of his own compositions and parts from "Parsifal," played for the first time in this city by a large orchestra, will be the chief features of the Philadelphia Orchestra's eleventh public rehearsal and eleventh symphony concert, which will take place at the Academy of Music Friday afternoon, February 5, at 3, and Saturday evening, February 6, at 8:15. The soloist will be Camille Zeckwer, a pianist and composer of this city. The excerpts from "Parsifal" will include the "Flower Girl Scene," the "Good Friday Spell," the "Transformation Music," and the "Closing Scene of Act 1." Next to hearing the opera itself, no better opportunity of forming some appreciation of its greatness and beauty could be had than through the medium of such an orchestra. The orchestra will play Beethoven's First Symphony in C major, and Zeckwer one of his own concertos.

The program for the special Thibaud matinee to be given at the Academy of Music on Saturday afternoon, February 13, at which time this young Frenchman will play his present farewell to Philadelphians with the entire orchestra under Fritz Scheel, has been arranged as follows:

Overture, Egmont.....Beethoven  
Concerto, G minor.....Bruch  
Jacques Thibaud.  
The Death of Asa.....Grieg  
Anitra's Dance, Peer Gynt.....Grieg  
Havanaise.....Saint-Saëns  
Jacques Thibaud.  
Danse Macabre.....Saint-Saëns  
Gipsy Dances.....Sarasate  
Jacques Thibaud.  
Symphonic Dance, No. 4.....Grieg

The soloist for the orchestra's thirteenth public rehearsal and the thirteenth symphony concert on February 26 and 27 will be Augusta Cottlow, who won a wide reputation as a pianist when merely a child, and who in maturity is looked upon as one of the most gifted of modern women players.

## A Weingartner Afternoon.

**T**EN of Felix Weingartner's songs, with the composer at the piano, are to be sung by Miss Susan Mitalfe and David Bispham at the concert to be given in Carnegie Hall February 15. This will practically introduce Weingartner as a song composer to the New York musical public. Another interesting number will be the Beethoven E flat Trio, in conjunction with Jacques Thibaud, Pablo Casals and Weingartner playing the piano part. In addition both Thibaud and Casals are to be heard in solos. Weingartner will make no other appearance in this country during his stay, with the exception of the Philharmonic concerts on February 12 and 13.

## Reisenaue's First Recital.

**R**EISENAUER will give his first piano recital in Mendelssohn Hall on Monday afternoon, February 8. Included in his program are Beethoven's Sonata, op. 111; the Schumann "Carneval" and Liszt's "Hungarian Rhapsodie." The balance of the program is made up of compositions by Bach, Scarlatti, Handel, Haydn, Mozart and Chopin.

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BOSTON, Mass., January 30, 1904.

**T**WO beautiful laurel wreaths, one from the history and analysis class of the Faeltens Piano-forte School, and one from Mrs. H. H. A. Beach, were presented to Carl Faeltens at the close of his recital in Huntington Chambers Hall Wednesday evening. Indeed the artist deserved such recognition. The performance of the Sonata, op. 106, by Beethoven, this rare visitor to modern concert halls, was one long to be remembered. Mr. Faeltens not only rose to the degree of masterful interpretation he never misses but he fairly outdid himself. The press of the city paid tribute to Mr. Faeltens as follows:

Carl Faeltens performed one of the most stupendous feats of pianism at his recital in Huntington Chambers Hall last evening. The program was as follows: Overture from the Twenty-ninth Church Cantata (Bach-Saint-Saens), "Sarabande," from the Fourth English Suite (Bach); "Bourree," from the Second Violin Sonata (Bach-Saint-Saens); "Auf dem Wasser zu singen," "Du bist die Ruh" (Schubert-Liszt); Grand Sonata, op. 106 (Beethoven). Although the entire program was performed in Mr. Faeltens' well known mastery and polished style, the chief interest of the large audience was centered in the performance of the Sonata, which has been variously designated as the "Hammer Klavier Sonata" and the "Giant Sonata," in addition to the name "Grand Sonata."

Summed up in a few words, this would demand, on the part of the pianist, intellect, highest musicianship, greatest technical perfection and a heart capable of grasping all subtle and inner emotions pulsating through this "symphony for the piano." That Mr. Faeltens is equipped with all these exacting attributes abundantly has long been known in Boston, and consequently it was no surprise to hear at his hands such a finished and intellectual performance of the "Hammer Klavier Sonata." The broadly conceived and gigantically planned first movement received a most masterly interpretation, full of passion and energy. Especially impressive and clearly enunciated was the contrasting second subject of this movement, as was also the crisp and sparkling fugato built on the rhythm of the first phrase of the first subject. The development with the recapitulation of the first and second subjects was given with breadth and sweep, yet with the most artistic repose imaginable. Such playing can only be done by one possessing the necessary balance of head, heart and fingers, and, most important of all, the recreative faculty. The Scherzo, with its trio, so briefly and so simply constructed, was capably performed. The third movement, conceived in the large sonata form, and superscribed "Adagio sostenuto," breathes, as some think, a deep but sublime melancholy. It received a most reverential and sympathetic interpretation. \* \* \* In this Fugue the playing of Mr. Faeltens rose to heights to which few pianists can hope to aspire. It was simply overpowering. Clarity in interpretation, with well poised rhythmic precision and accentuation, together with the most artistic conception, were the great features which made this movement a memorable close to a most memorable performance of the entire "Hammer Klavier Sonata."—Boston Transcript, January 28.

The task of playing such a program, especially the Sonata, is certainly one that requires musical enthusiasm, understanding and ample technique. Mr. Faeltens has often shown he is the possessor of such qualifications, and his playing of last evening sustained his reputation. The Sonata has been seldom played in late years in Boston. Mr. Faeltens played in such an impressive manner that he

held the undivided attention of the audience to the end, and elicited many expressions of appreciation for the great task performed.—Boston Herald, January 28.

Miss Alice Cummings is to play with the new Russian Symphony Orchestra in New York, bringing out a new concert by Rachmaninoff. The concerto has been played by Siloti in Europe, but has never been heard here.

Madame Franklin's pupil, Mrs. Hunt, had a very busy January. She is to sing "Elijah" in Gloucester February 10; song recital at Bradford Academy February 17; recital, Abbot Academy, February 18, and recital, Haverhill, February 24. Mrs. Hunt teaches three days of the week at Portland and Bradford academies. She also has several recitals in private houses in Boston.

Carl Sobeski gave a musical reception at his studio on Wednesday evening, introducing Miss Jessie Kinney, lyric soprano, and Mollie Weston-Kent, dramatic contralto. Their numbers were: Songs—"How Deep the Slumber of the Floods" (Lowe), "Love is a Bubble" (Allitsen), "Caro mio ben" (Giordani), "Good-by" (Tosti), "Alla Stella Confidenti" (Raubaudi), (violin obligato by Sig. Troccoli), "Lieti Signori" (Meyerbeer), "Two Little Irish Songs" (Loehr), "An Old Garden" (Temple), Mollie Weston-Kent; "Dainty Dorothea" (De Koven), "Songs My Mother Taught Me" (Dvorak), "Serenata" (Tosti), "Irish Love Song" (Margaret Lang), "Japanese Love Song" (Thomas), "Obstination," "Angels' Serenade" (Braga), flute obligato by S. Bissell, Miss Jessie Kinney; quartet, "Rigoletto" (Verdi), Miss Kendall, Miss Kent, Mr. Sobeski and Mr. Turner. Mr. Sobeski has been highly complimented upon the work being done by his pupils and also upon the advancement shown in the voice production of those who have studied with him but a few months. Their musical receptions give an opportunity for pupils that is of great benefit, and are thoroughly enjoyable to his guests. It was regretted that Mr. Sobeski did not have a solo number, but his voice in the quartet was heard to advantage.

Myron Whitney, Jr., who is the soloist with the Symphony Orchestra this week, gave a recital on Friday evening for the Bach-Brahms Society at the Wm. L. Whitney International School for Vocalists.

At the New England Conservatory of Music, Jordan Hall, Friday evening, January 22, a recital by the Schubert String Quartet, of Boston, was given. Walter E. Loud, violin; H. Faxon Grover, violin; Edward J. Schiller, viola, and Frederick Blair, violoncello.

Mrs. S. B. Field's last concert will take place on February 8. Heinrich Meyn, who was to have sung, was recently operated upon for appendicitis and cannot appear. Miss Marguerite Hall will sing a large number of songs, and Miss Viola Davenport, who was prevented by illness from appearing at the first concert, will give two operatic arias.

Miss Florence Wood's concert will be given on the evening of February 19 at Huntington Chambers Hall, instead of Jordan Hall, as first announced. Miss Wood will be assisted by Ray Finel, tenor, and Franklin Wood, bass, Homer Norris playing the piano accompaniment to the "Flight of the Eagle." Gordon Mitchell, a pianist who has lived in Berlin for a number of years, will make his Boston debut at this concert.

Miss Harriet Shaw was the harpist at Mr. and Mrs. J. Montgomery Sears' entertainment in their musical series last Tuesday evening when "King Rene's Daughter" was given.

Mme. Etta Edwards will present some of her advanced pupils in the following program to be given February 10 in Steinert Hall; Miss Alice Farrell (pupil of Jacques Hoffmann), Jacques Hoffmann, violinist; Heinrich Schuecker, harpist, and Adeline Raymond-Ward, accompanist, assisting:

As When the Dove (Acis and Galatea).....Handel  
Prayer from Othello.....Franz  
Miss Sigrid Olsen.

Widmung.....Franz  
In a Boat.....Grieg  
Morning Hymn.....Henschel  
Miss Eleanor Atkinson.

Harp Immortal (Sappho).....Gounod  
With harp and violin.  
Mrs. Louise Ainsworth-Drew.

The Withered Rose.....Proci  
Nirvana.....Hervey  
Segundilla.....Bizet  
Nuit d'été (with violin).....Gignoux  
Madrigal.....Gignoux  
J'ai dit aux clair matins.....Gignoux  
Dans un missel.....Gignoux  
(First time in Boston.)

Air from Louise.....Charpentier  
Miss Helene Wetmore.

Cavatine et arie (Le Prophete).....Meyerbeer  
Mrs. Louise Ainsworth-Drew.

Chœur du Acte II, Muguette.....Edmond Milla  
Snow (two solo violins and harp).....Edward Elgar  
Helene Wetmore, Dorothy Cilley, Constance Field, Sigrid Olsen,  
Gladys Hayward, Ethelwynne Baker, Eleanor Atkinson, Helen  
Mathews, Martha Butler, Louise Ainsworth-Drew, Ethel Pea-  
body, Abbie Lambert.

Mme. Emilie Alexander-Marius, the well known soprano and interpreter of French songs, will soon give an afternoon recital in Steinert Hall.

Miss Gertrude M. Miller will give a song recital at the New Bedford Women's Club on Friday evening of next week, February 5, with Heinrich Gebhard at the piano.

William Kittredge gives a song recital in Steinert Hall Thursday evening, February 11.

Next Saturday afternoon will be the last opportunity for Bostonians to hear Harold Bauer this season. He will play an entire Schumann program, as follows: Sonata in G minor, "Papillons," Toccata, "Traumerei"

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"In der Nacht," Romance in F sharp, Novellette in D, Carnaval.

On Tuesday night, at Potter Hall, Miss Gertrude Peppercorn, the English pianist, is announced to make her first American appearance in a recital. Miss Peppercorn has a splendid reputation in England, as well as in Germany. Her program for Tuesday follows: Toccata and Fugue, D minor, Bach-Tausig; Variations and Fugue on a Theme by Handel, Brahms; Sonata, B flat minor, Chopin; Romance, F sharp, Schumann; Etude, G minor, Zarembski; Berceuse, Chopin; Two Studies on Chopin, Nos. 17 and 40, Godowsky; Overture, "Tannhäuser," Wagner-Liszt.

Two lectures on "Parsifal," to be given by Mrs. Helen Rhodes at Jordan Hall on Wednesday afternoon, February 10, and Saturday afternoon, February 13, under the management of L. H. Mudgett.

An entertainment is to be given at Jordan Hall on the evening of February 11 by Van Veatchon Rogers, harpist, and Charles T. Grilley, entertainer.

Carl Faeltel will play at his fourth piano recital in Huntington Chambers Hall, Wednesday evening, February 24, Mendelssohn's Fania and Scherzo, op. 16; Beethoven's Sonata, op. 109, and Schumann's "Carnaval."

"Paradise Lost," which was given its first presentation in this city by the Handel and Haydn Society last season, is to be the attraction at the midwinter concert in Symphony Hall, Sunday evening, February 7.

The first of the four Chickering orchestral concerts in Chickering Hall will be on Wednesday evening, February 10, and the program will be of unusual interest. Mr. Lang will conduct Beethoven's overture to "Coriolanus" and "The Repose of the Holy Family," for tenor (George Deane), female chorus and orchestra, from Berlioz's "Infancy of Christ." Claude Debussy's "Nocturnes" (I, "Nuages"; II, "Fêtes"; III, "Sirènes") for orchestra and female chorus in the last nocturne, will be conducted by Georges Longy. This will be the first performance in America, and, as the pieces are of an extraordinary character in every way, they will be played twice at this concert. The program of the second concert will include Gluck's overture to "Iphigenia in Aulis," Debussy's "Afternoon of a Faun," two movements from Hadley's prize symphony (led by the composer), César Franck's "Djinns" (after Hugo's poem, for orchestra and piano, Mrs. Downer-Eaton pianist), and a Concerto by Bach for three pianos (Messrs. Fox, Gebhard, Proctor, pianists).

At the next meeting of the Thursday Morning Musical Club the chorus will sing a new part song entitled "Collette," which was composed for and dedicated to the club by Miss Mabel W. Daniels, one of its members.

The cantata entitled "The Star of Bethlehem," by John E. West, will be given at the Winter Hill Congregational Church, Somerville, tomorrow evening. The choir will be assisted by a chorus of selected voices, under the direction of Edgar Jacobs Smith.

Answering Arthur W. Thayer's invitation, a number of Dedham women interested in music met in Greenleaf Hall on Thursday. The subject of the organization of a club for the study of music for women's voices was discussed, and the town will undoubtedly soon have a society of that character. The men already have organized the Dedham Glee Club.

Miss Katharine Merrill gave a reception and musicale at Miss Munger's studio on Friday evening, January 29. The musical program was:

"Es Surie ein Vogel" (Sinding), songs from "Schön Grätlein" (Von Fielitz), Mrs. Haskell; "Voi che sapete" (Mozart); "Jeunes Filles" (Weckerlin); "Chantons les Amours de Jean" (Weckerlin); Miss Eldredge; "Nur wer die Sehnsucht kennt" (Tschaiakowsky); "Wiegenlied" (Ries); "La Charmante Marguerite" (old French), Miss Richardson; "Hymn of Praise" (Henschel); "Ah, 'Tis a Dream" (Hanley), Miss Hardy; "Che farò" (Gluck), "Sapphic Ode" (Brahms), Miss Larsen; "Plus de Tourmente," from "Le Cid" (Massenet); "Ouvre tes yeux bleus" (Massenet); "Summer Noon" (Margaret Lang), Miss Edwards; "Ah, Love But a Day" (Mrs. Beach), Mrs. Haskell.

#### MUSIC OF THE WEEK.

Tuesday—Potter Hall, 8:15 p. m. First appearance in America of Miss Gertrude Peppercorn, pianist.

Wednesday—Steinert Hall, 8 p. m. Fifteenth pianola recital.

Thursday, Jordan Hall, 8 p. m. Celtic concert. Miss Maud MacCarthy, violinist, will play; the Boston Municipal Orchestra will play and Michael J. Dwyer will sing.

Friday—Symphony Hall, 2:30 p. m. Fourteenth public rehearsal of the Boston Symphony Orchestra.

Saturday—Steinert Hall, 3 p. m. Harold Bauer's farewell recital. Symphony Hall, 8 p. m. Fourteenth concert of the Symphony Orchestra.

#### "Science of Vocal Technic."

S. C. BENNETT announces that he has nearly completed his new book of vocal studies, which will be known by the above mentioned title.

Before publishing the same Mr. Bennett is desirous that musical critics, teachers, students and all who are interested in the progress of vocal music should be given an opportunity to witness some of the results which follow the application of principles therein contained.

With this idea in mind Mr. Bennett is giving a series of four recitals illustrative of his method on Tuesday and Thursday afternoons in his studios, 601 and 602 Carnegie Hall (afternoons at 3:30, evenings at 8:30). A short program of songs will follow the vocalizing of the exercises.

#### Zudie Harris in Paris.

ECHOES are coming to this country of the great success which was recently achieved in Paris by Zudie Harris, the American pianist and composer. Dr. Levi-Sohn, the correspondent of the Berlin Boersen Courier, wrote: "As a pianist she is individual and delightful. As a composer she leads all the women of the present time." Some of Miss Harris' songs will be heard here next season at the recitals of Miss Garrison, who is planning an American tour to begin in the early fall. Miss Harris' piano concerto is rapidly nearing completion.

The music critic of the London Times, J. A. Fuller Maitland, delivered three lectures on British folksong at the Royal Institution on Saturdays, January 16, 23 and 30, at 3 p. m.

#### Two Successful Russell Pupils.

At the regular meeting of the New York Musical Culture Club, held in Carnegie Hall, Suite 1,103 and 1,104, Saturday, January 30, Louis Arthur Russell, the director of the club, gave an informal lecture on the subject "Means of Success in the Musical Life." The following recital was presented to the members and a large number of guests by Miss Edith Magee, soprano, from London, Ont., and Miss Bertha Ellis Depew, pianist of the Metropolitan Schools of Musical Art, both ladies being students in Mr. Russell's artist classes. February 6 is the date of the next meeting of the club. Mr. Russell's topic will be "Some Difficulties for Singers to Conquer." The lecture will be supplemented by a recital by Mrs. Orrie Kinsey Taylor, soprano, and Miss Sara Evans, contralto.

#### University Glee Club.

THE University Glee Club gave its nineteenth private concert in the grand ballroom of the Waldorf-Astoria Saturday night of last week. Mme. Caroline Mihr-Hardy, soprano, and Miss Lillian Littlehales, cellist, were the assisting soloists. Madame Hardy sang "Dich Theure Halle" effectively, and in songs by Foote, Hood and Weil revealed sweetness and purity, as well as dramatic quality of her fine voice. Miss Littlehales played numbers by Van Goens, Scharwenka, Stevenson, Mattioli and Schubert, with finish and musical insight. Besides several college songs the club sang numbers by German and American composers. Richard T. Percy played skillful accompaniments. Arthur D. Woodruff conductor.

#### Miss Jessie Davis.

JANUARY 21 Miss Jessie Davis played at the Thursday Morning Club, Boston, and scored a success, being enthusiastically encored. Her numbers were by Haydn, Backer-Grondahl and Schmidt.

January 25, in the afternoon, Miss Davis played at a private musicale and in the evening at Mrs. Herbert Sears'.

Other engagements are: January 27, MacDowell Club; February 12, Worcester, Mass.; 18, morning at Potter Hall, afternoon musicale at Hotel Lenox; 24, recital with Mrs. Batcheller; 26, private musicale; March, recital with Hugh Codman.

In addition to the above Miss Davis has several engagements for musicales in New York.

#### Von Doenhoff Pupils.

THESE are coming into increased prominence, several of them engaged in the Metropolitan Opera House, others occupying prominent places as concert singers and in choirs. Among these Madame Von Doenhoff's powerful personality, her intimate knowledge of the voice, her stage routine, all exert constant influence. Letters from those best known in the operatic world, letters from leading managers, all say to her the most impressive, grateful things. A busy and successful woman, she has started many artists on their careers. At the last Manuscript Society concert Harriett Barkley sang a duet with Percy Hemus, and later a group of songs by Edwin Litchfield Turnbull, receiving much praise for her style and method, which she owes to Madame Von Doenhoff.

Arnold Inauen, concert and opera singer, has recently come to this city. He gives lessons in voice culture.



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**I**N a gown of regal black velvet, with the corsage resplendent with the decorations from royal personages, Madame Schumann-Heink made her reappearance in New York at the Baptist Temple, Thursday night of last week. It was at a special concert arranged by the Brooklyn Institute, and the famous contralto had as her associate in the program the great French violinist Jacques Thibaud. Miss Josephine Hartmann accompanied the singer, and André Benoist the violinist. The program was:

Aria, Mitrane.....	Rossi
Du bist die Ruh.....	Schubert
Wohin.....	Schubert
Madame Schumann-Heink.	
Sonata.....	César Franck
MM. Thibaud and Benoist.	
Der arme Peter.....	Schumann
Widmung.....	Schumann
Madame Schumann-Heink.	
Prelude, from First Sonata, G minor.....	Bach
Fugue, from First Sonata, G minor.....	Bach
M. Thibaud.	
Heimweh.....	Hugo Wolf
Bolero (dedicated to Madame Schumann-Heink).....	Arditi
Madame Schumann-Heink.	
Havanaise.....	Saint-Saëns
Scherzando.....	Marsick
Nocturne.....	Chopin-Wilhelm
Air.....	Bach
M. Thibaud.	
Prison Scene from Le Prophète (Act IV).....	Meyerbeer
Madame Schumann-Heink.	

Madame Schumann-Heink was in glorious voice, and alternated from tragedy to comedy and from pathos to calm delivery with the skill that is all her own. Her contralto has the color and flexibility that enable the singer to excel in the gamut of vocal expression. There is hardly another singer who can make that tedious and dreary prison scene from "The Prophet" interesting. She not only makes it interesting but invests it with a depth it does not possess. After her numerous seasons in this country, it may sound a little like impertinence to analyze Madame Schumann-Heink's art. Still it must be said that she sings such subdued, exquisite songs as Schubert's "Du bist die Ruh" with more repose and greater finish than she formerly did. In songs or arias requiring passion and dramatic force she was always the compelling and remarkable artist, but now that she has also mastered

the difficult art of lieder singing, she has added another legion of admirers to the list.

Miss Hartmann must be commended for her accurate and musical accompanying.

Thibaud, who made his first bow in Brooklyn at this concert, met with a reception as cordial as that extended to Madame Schumann-Heink. The violinist played numbers from his repertory which were heard at his concerts in Manhattan, and hence previously reviewed in *THE MUSICAL COURIER*. If anything his Bach playing was more beautiful. The assistance of Mr. Benoist at the piano was most admirable in the scholarly Sonata by César Franck. The night was one to be remembered by those who lament the decadence of musical atmosphere in Brooklyn, for it was more like the Brooklyn of long ago.

Constance Beardsley, the gifted daughter of Dr. and Mrs. William E. Beardsley, played at a private house last week. Some of the guests requested the young girl to play a Chopin Prelude, and she followed it by two more preludes and two of the Polish composer's waltzes as the guests called for their favorites.

Frederick R. Burton, of Yonkers, will present his musical play "Hiawatha," at Association Hall, Thursday evening, February 18, and the composer will have assisting him the band of real Ojibway Indians who participated in the notable production on the shore of Lake Huron.

Mrs. Frank Ward, a pupil of Edward Morris Bowman, gave a piano recital Monday night of last week at the home of Charles B. Holmes, on Macon street. There were some vocal numbers by Mrs. Osterhout. Mrs. Ward showed gratifying results of her studies in her performances of works by Schubert, Schumann, Chopin, Henselt, MacDowell and some lesser lights. Before beginning her studies with Mr. Bowman at Steinway Hall Mrs. Ward was a pupil of William H. Sherwood, the famous American pianist.

Carlsruhe Court Theatre: January 10, "The Huguenots"; 12, "Rigoletto"; 15, "Hans Heiling"; 17, "The Bartered Bride."

## BUFFALO.

BUFFALO, January 29, 1904.

**N**OTWITHSTANDING the fact that Mrs. Evelyn Choate, of this city, has given several series of drawing room "talks" on "Parsifal," such an Oliver Twist appetite for "more" demands a repetition. The ladies of the Twentieth Century Club have arranged for a series occurring on three successive Saturdays. Fully 200 women met in the court last Saturday, many of the audience listening to the recital for the third time. Mrs. Choate must have felt complimented by their close attention. Mrs. Choate gave a preliminary résumé of the characters and scenes depicted in the first act; her sweet voice clear, well sustained, in her reverential or impassioned relation of the story; the dramatic effect heightened by her perfect mastery of the piano score.

I noticed in the audience the fourteen resident pupils of St. Margaret's School, chaperoned by their excellent teachers, also the president of the Twentieth Century Club, Mrs. P. H. Griffin, Mrs. George J. Sicard, Mrs. H. Montgomery Gerrans, Mrs. Guildford T. Smith, Mrs. John Miller Horton, Mrs. Mary E. Mixer, Mrs. Trueman G. Avery, Mrs. Edward S. Hawley, Mrs. Henry R. Hopkins, Mrs. Grosvenor R. Trowbridge, Mrs. William Gratwick, Mrs. Eben O. McNair, Mrs. Cyrus Allen, Miss Jennie Showermann, Mrs. James B. Parke, Mrs. H. M. Esty, Miss Lowry, Miss Jessie Taylor, Mrs. D. Maxon Estee, Mrs. Clark L. Ingham, Mrs. George Chase, Miss Eugenia Hauenstein, Miss Grace Bird, Mrs. John D. Larkin, Mrs. G. A. Ricker, Mrs. Cothier, Mrs. George K. Birge, Mrs. J. S. Marvin, Mrs. W. T. Jebb, Mrs. E. B. Green, Miss Margaret Rochester, Mrs. C. M. Underhill, Miss Underhill, Mrs. Harry T. Ramsdell, Miss Ramsdell, Miss Mildred Pierce, Miss Almira Waring, Mrs. Floyd S. Crego, Mrs. Clarence Fenton, Mrs. Geo. L. Lewis, the Misses Lewis, Mrs. William Anman, Mrs. F. L. A. Cady, Miss Evelyn Walker, Miss Burke and Miss Carrie Diehl.

A bitter cold Monday night did not lessen the attendance at German-American Hall, the occasion being the second Saengerbund concert of the season, Herr Arthur Plugge director. The following numbers were given: "Waldmansenleben," by Sahm, with orchestra; Max Spickler's "Das Alte Mutterchen," Wagner's "Elsula" and Dregent's "Zieh Hinaus," à capella, "Das Alte Mutterchen" being received with special favor. Theodore van York was very much liked, deepening the favorable opinion won last winter at the jubilee concert by the excellence of his work in this. His tenor voice is pure and sweet. There is commendable style and finish in anything he essays. Miss McConnell's dainty accompaniments made even more effective Van York's singing of the "Ave Maria" from "Stradella," Jansen's "Murmuring Zephyrs" and "Am Rhein und bee'm Wien." The encores were Clay's "I'll Sing Thee Songs of Araby," "To My First Love" and "You'd Better Ask Me" (Lohr). The latter had to be repeated. An orchestra played the overture to "Fra Diavolo," Moszkowski's G minor "Spanish Dance" and a bolero, Tschaiakowky's "Song with Words."

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the "Aragonesa" from Massenet's "Cid" and a potpourri entitled "Alt Heidelberg." The concert was followed by a ball. The Saengerbund will need a larger hall owing to the increased membership. German-American Hall is much too small.

William S. Jarrett, director of the Lafayette Church Choir, has been engaged as organist and director at Westminster Church. The engagement will take effect May 1, 1904.

A series of organ recitals, under the direction of Simon Fleischmann, will take place in connection with the engagement of Brook's Marine Band, from February 16 to 21. The organists engaged are Mrs. Mary Chapell Fisher, of Rochester; Miss Marie F. McConnell, of Buffalo; William Gomph, Laurence Montague, Harry W. Hill, also of this city, and Geo. Carter, of Olean.

A complimentary Cecilian recital will be given at Convention Hall, February 8. Miss Carrie Bridewell, a solo contralto of the Metropolitan Opera Company, has been engaged. The Cecilian will be used in solo accompaniments, and be a factor in ensemble work, with the assistance of George Goad, violinist, and T. Amesbury Goad, cellist.

William J. Sheehan announces the first of six song recitals for January 27. Beside advanced pupils, a male and mixed quartet have practiced well for the season's work.

Harry J. Fellows has been engaged to sing in Mendelssohn's "Hymn of Praise" at Belleville, Ont., in February. VIRGINIA KEENE.

#### De Wienzkowska Pupils' Musicale.

MADAME DE WEINZKOWSKA presented four of her talented pupils at the last musicale Monday afternoon, January 25, at her studio in Carnegie Hall. Musically speaking it was again an occasion of quality rather than quantity, for Madame De Wienzkowska's programs are never long. The list of works performed and the names of the performers follow:

Réve Angelique.....	Rubinstein
Miss M. A. Williams.	
Les Sylphides.....	Chaminade
Widmung.....	Schumann-Liszt
Prize song, from Meistersingers (improvisation).....	Wagner-Schurt
Miss Helen A. Irvin.	
Pastorale.....	Scarlatti-Tausig
Etude.....	Chopin
Gretchen am Spinnrade.....	Schubert-Liszt
Variations.....	Tschaikowsky
Edna Mampel.	
Hark, Hark, the Lark.....	Schubert-Liszt
Cracovienne.....	Paderewski
Mélodie.....	Gluck-Sgambati
Faschingschwank (Part I).....	Schumann
Ida Mampel.	

The guests were especially enthusiastic over the transcriptions by Liszt. All of the young performers had to respond to recalls.

## MADAME SCHUMANN-HEINK'S RECITAL.

A WARM welcome awaited Madame Schumann-Heink when she returned from Europe last week. Her recital with Thibaud at the Baptist Temple, Brooklyn, Thursday night, is reviewed on another page. In addition to this appearance, she is to be heard once more in New York this season—on Friday afternoon, February 5, at Carnegie Hall. The great German contralto, assisted by Miss Josephine Hartmann, pianist, will give the following program:

Aria from Mitrane.....	Rossi
Du bist die Ruh.....	Schubert
Rastlose Liebe.....	Schubert
Heimweh.....	Schubert
Song cycle, Frauenliebe und Leben.....	Schumann
Piano solo, Fantasie, F minor.....	Chopin
Miss Josephine Hartmann.	

Der Engel.....	Wagner
Es hat die Rose sich beklagt.....	Franc
Hefreit.....	Strauss
Heimweh.....	Hugo Wolf
Frühlingslied.....	Becker
Lullaby (English).....	Burleigh

After leaving the steamer Madame Schumann-Heink spoke to a representative of THE MUSICAL COURIER of her tour in Europe and the one for the United States, arranged for her by her manager, Henry Wolfsohn.

Her late tour in Europe, which consisted of concert and operatic appearances in Russia, France, Austria, Germany and England, was the first she has undertaken in Europe in nearly eight years, and it was a phenomenal success. Of her German tour she was most enthusiastic. She said it was the achievement of her entire career. In every city she was royally received and was the recipient of numerous decorations. Chief of these was a golden medallion from the committee in charge of the unveiling of the Wagner monument in Berlin; a second from the King of Wurtemberg, for proficiency in arts and sciences; a third from the Duke of Weimar, for merit as an artist, and the fourth from the Duke of Oldenburg, for distinguished ability in music.

"My coming concert tour," said the famous singer, "is the greatest that I have ever undertaken in this country. From now until the end of May I am almost solidly booked to sing every evening. As a sample, take February. Though it has only twenty-nine days, I am engaged to sing in twenty-four different concerts in as many cities. It will take me as far West as St. Louis. I shall open my tour on the afternoon of the 27th, when I give my first song recital in Boston, and on the evening of the 28th, in conjunction with Thibaud, I give a recital in the Baptist Temple in Brooklyn. On the 29th and 30th I sing with the Philadelphia Symphony Orchestra in Philadelphia. My first appearance in New York this winter will be in Carnegie Hall on Friday afternoon, February 5, when I shall present a program of songs unlike anything that I have ever done before. The early part of March I shall sing in the East, and the latter part of the month in the Middle West. Beginning April 4 I shall open my Pacific Coast tour in San Francisco, after which I shall sing in

every city of importance in California, Oregon, Washington, Idaho, Montana and other Western States. My recital tour will last until Friday, May 6, after which I must be in Cincinnati for the festival, which begins on the 9th. After the festival, which lasts one week there, I shall begin a Southern tour, which will take me into Texas."

The following is Madame Schumann-Heink's itinerary for February and March.

FEBRUARY.	
Sat. 6—Tuxedo, N. Y., private musicale.	
Mon. 8—Private musicale, Waldorf-Astoria.	
Tue. 9—Detroit, Mich.	
Wed. 10—Grand Rapids, Mich.	
Thu. 11—Richmond, Ind.	
Fri. 12—Cincinnati, with orchestra.	
Sat. 13—Cincinnati, with orchestra.	
Mon. 15—St. Louis.	
Tue. 16—Milwaukee, Wis.	
Thu. 18—Cleveland, with Pittsburgh Orchestra.	
Fri. 19—Chicago, with Symphony Orchestra.	
Sat. 20—Chicago, with Symphony Orchestra.	
Tue. 23—Washington, D. C., National Theatre, 4:30 p. m.	
Thu. 24—Rochester, N. Y.	
Thu. 25—Providence, R. I.	
Fri. 26—Public rehearsal with Boston Symphony, and private musicale in the evening, in Boston.	
Sat. 27—Concert with Boston Symphony in Boston.	
Mon. 29—Montreal, Canada.	
MARCH.	
Tue. 1—Buffalo, N. Y., Convention Hall.	
Thu. 3—Trenton, N. J.	
Fri. 4—New York Philharmonic, Carnegie Hall.	
Sat. 5—New York Philharmonic, Carnegie Hall.	
Mon. 7—Private musicale, New York city.	
Wed. 9—Baltimore, Md., private club.	
Thu. 10—New York, Charity Concert.	
Fri. 11—Private musicale in Washington.	
Sat. 12—Private musicale in Pittsburgh.	
Mon. 14—Philadelphia, with Boston Symphony Orchestra.	
Tue. 15—Baltimore, with Boston Symphony Orchestra.	
Thu. 17—Columbus, Ohio.	
Fri. 18—Pittsburg, with Symphony Orchestra.	
Sat. 19—Pittsburg, with Symphony Orchestra.	
Sun. 20—Chicago, recital in Music Hall, afternoon.	
Mon. 21—Duluth, Minn.	
Tue. 22—Minneapolis, Minn.	
Thu. 24—Topeka, Kan.	
Fri. 25—Kansas City, Mo., with Symphony Orchestra, afternoon; recital in the evening in St. Joseph, Mo.	
Mon. 28—Lincoln, Neb.	
Tue. 29—Denver, Col.	
Wed. 30—Colorado Springs, Col.	
Tuesday, April 5, San Francisco, Cal., opening Pacific Coast tour.	

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#### Harris Pupils Sing.

MISS ETHEL CRANE, a pupil of Victor Harris, has been engaged to sing the soprano part in "The Creation" in Woodbridge, N. J., February 2, and in Newark, February 4. Julian Walker, another pupil of the same teacher, will sing the bass part.

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## European Notes.

The seventh concert of the Frankfort Museum Society was devoted to classical, romantic and super-romantic music. First came Beethoven's "Eroica," followed by the "Ocean" aria, from "Oberon," sung by Frl. Morena, of Munich, her first appearance in Frankfort. She also sang the "Heimliche Aufforderung" and "Cecilia," of R. Strauss. Herr Hausegger conducted the "Eroica" and also the "Oberon" overture and Strauss' "Heldenleben."

Walter Petzet at a late concert in Frankfort played the Toccata by Rheinberger; Schumann's F sharp minor Sonata; the "Intermezzo," from op. 48, and the E flat minor Scherzo of Brahms. He also gave some of his own compositions, his Violin Sonata, G minor, in which Concertmaster A. Hess assisted, and some lieder rendered by Frl. Frida Grumbacher.

Blanche Marchesi during a brief visit to Paris sang at a private concert at the house of Mme. M. Marchesi this very extensive program: Air from "Jeanne d'Arc," Tchaikowsky; "Lettres d'amour," Godard; "Myrto," Delibes; "Les Pieds nus," Bruneau; "Serenade Florentine," Ernest Moret; "L'Ete," C. Chaminade, and "Death of Isolde," Wagner.

The Soldat-Roeger Quartet performed January 4 at the Bösendorfer Hall, Vienna, the following works: (1) Haydn String Quartet, F major; (2) Brahms, Piano Trio, C minor, op. 181 (Bruno Walter at the piano); (3) Beethoven String Quartet, C major, op. 29.

Teresa Carreno gave on the 13th at the Bösendorfer Hall, Vienna, the following program: Beethoven, "Sonata quasi una fantasia," E flat major (op. 27, No. 1); Sonata, C sharp minor (op. 27, No. 2), "Moonlight Sonata"; Chopin, Prelude, D flat major (op. 28, No. 15); Etude, A flat major; Polonaises, E flat minor (op. 28, No. 2), F sharp minor (op. 44), A flat major (op. 53); Schumann, Phantasie, C major (op. 17); Rubinstein, Romanze, Barcarolle, Etude C major; Paganini-Liszt, "La Campanella."

Charpentier has by no means been afflicted as some accounts stated. He caught a bad cold when watching the walking match of the "Midinettes," and had to take to his bed. His doctor ordered him to the South of France; he took the advice and is now in perfect health and working on his new opera, "Marie," which is destined for the Imperial Theatre, of Vienna.

In memory of Zumpe, so long connected with the musical life of Schwerin, Herr Gura arranged for a memorial performance there on January 9, at which Schillings was present. On the 8th his "Ingewelde," which Zumpe first produced in Schwerin, was given with general approval

and sympathy, and again produced a great effect. In the concert Schillings conducted the prelude to the third act of the "Pfeiffertag," and the "Hexenlied," of Wildenbruch, and some lieder orchestrated by Zumpe. Some of these were given for the first time. "Die Gaukler" and Schiller's "Bestattung" are still only in manuscript, and were given by Zumpe to Gura. Frl. Friede was the vocalist.

The fourth evening of the Rosé Quartet took place in Vienna, January 19, when they performed a new quartet by Rudolf Bergh and one by Dvorák (op. 106, G major), and the "Italian Serenade" of Hugo Wolf.

In Munich the Bohemian String Quartet gave a Beethoven evening, when it performed the quartets in B flat major (op. 18, No. 6), C major (op. 59, No. 3) and F major (op. 135).

Stuttgart Opera: January 10, "La Fille du Régiment"; 11, "Business Is Business"; 12, "Lohengrin"; 13, "Dr. Klaus"; 14, "Three Satires of Lucian"; 15, "Tristan and Isolde"; 16, "Wallenstein's Tod"; 17, "The Magic Flute."

The Bohemian String Quartet gave in Leipsic, January 22, a subscription concert devoted to Brahms. The program read: Quartet, B flat major; Piano Quintet, F minor; Sextet, B flat major.

The seventh Leipsic Philharmonic concert took place on the 18th, when there was produced Beethoven's "Pastoral Symphony" and Liszt's "Tasso." The soloist was Elsa Ruegger in a Rubinstein Concerto.

The fourth soirée of the Bohemian String Quartet on February 1 at Vienna will be devoted to Brahms. The program will be: String Quartet, B flat major; Piano Quintet, F minor (Fannie Davies, from London, pianist); Sextet, B flat major.

The young pianist Mieczo Horszowski, who is now in his tenth year, gave a concert January 16 at the Bösendorfer Hall, Vienna. He is not only an astonishing performer on the piano, but he has also composed a series of pieces for piano, violin, voice and a string quartet. Three years ago the Emperor Franz Josef gave him an honorary decoration for an orchestral march.

Lilli Lehmann at her Lieder concert at Vienna on January 14 presented the following program: Schubert, "In der Ferne," "Der Einsame," "Erlkönig"; Schumann, "Mondnacht," "Meine Rose," "Roselein," "Der Spielmann," "Der Nussbaum"; Hugo Wolf, "Anacreon's Gral," "Heimweh," "Herr, was tragt der Boden hier," "Neylas

Gesang," "Ich habe in Beuna einen Liebsten wohnen," Herr Fritz Lindemann accompanied on the piano.

Safonoff's symphony concert at Vienna on the 16th offered the following numbers: Tchaikowsky, Overture to "Romeo and Juliet"; Beethoven, Second Symphony; Mozart, two dances from "Idomeneo"; R. Strauss, "Tod und Verklärung."

The sixth Wiesbaden cyclis concert took place January 8 in the Kurhaus. The program was "Pilger's Morgenlied," by Richard Strauss, and "Prometheus," by Hugo Wolf, sung by the Munich baritone Feinhals, with orchestral accompaniment. He also sang four lieder by Hugo Wolf. The orchestral numbers were Berlioz's "Harold Symphony," Beethoven's "Lenore" overture, No. 2, and the "Good Friday Music" from "Parsifal."

The fifth chamber music evening of the Gurzenich Quartet, Cologne, brought a novelty, a String Quartet in G by the Cologne composer, E. Straesser. The piano and wind Quintet in E flat major, by Mozart, was well rendered, with the assistance of Frl. Schelle. Beethoven's "Rasumowski" Quartet completed the program.

New works recently produced were as follows: At Milan an opera, "Aminta," music by Saibene; at Spezia another opera, "Sirena," by Bacci; at Ferrara, a new "melologue" entitled "The Death of Bayard," by Signor Veneziani.

Richard Strauss will, in place of the lately deceased Zumpe, conduct the second Bavarian music festival at Ratisbon.

Josef Hoffmann, the Viennese artist who painted the scenery for the first production of Wagner's "Nibelungen Lied," died Monday at Vienna.

The Royal Opera of Liège produced with great success the two act ballet "Fatalidad," by Louis Hiller.

The London Popular Concerts on January 10 gave, with the Kruse Quartet: Beethoven, Quartet (posthumous) in F, op. 135; Villiers Stanford, String Quartet in F, op. 85 (assisted by Mr. Tomlinson); Schumann, Romance, F sharp major, op. 28, No. 2, Miss K. Goodson, pianist, and Chopin's Scherzo in B minor. Kruse played Tartini's Violin Sonata in G minor and Schumann's "Abendlied." The vocal numbers were six duets, sung by the Dulongs.

Piracy of copyright pieces of music is giving great trouble in England, and a musical copyright committee is sitting at the Home Office and hearing evidence on the question.

Miss Paula Szalit, a young pianist, who some years ago became famous in Continental towns as a musical prodigy, gave recitals at St. James' Hall, London, on January 20 and 28.

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## Greater New York.

NEW YORK, February 1, 1934.

**E**HOIK matters are just now engaging the attention of singers and organists. Those who have positions are trying to get better ones or wondering if they are to stay. This paper will from now on print a list of vacancies, it being understood that said vacancy exists at the time of writing:

Church of the Epiphany, Madison avenue and Sixty-fourth street, organist-director.

Church of Christ, Scientist, Sixty-eighty street and Eighth avenue, organist-director.

Fifth Avenue Presbyterian Church, corner Fifty-fifth street, bass.

Pilgrim Congregational Church, Brooklyn, Bass.

Washington Avenue Baptist Church, Brooklyn, bass.

Temple Israel, Brooklyn, soprano.

It is reported that a well known Fifth avenue Baptist church is to dispense with the present organist and quartet.

J. Warren Andrews announces that there are no vacancies in the choir of the Church of the Divine Paternity.

The American Guild of Organists held the twenty-first public service at the Brick Presbyterian Church Thursday evening. The prelude was played by Warren R. Hedden, Mus. Bac., F. A. G. O., organist of the Church of the Incarnation; the service by S. Archer Gibson, organist of the Brick Church, and the postlude by R. Huntington Woodman, F. A. G. O., organist of the First Presbyterian Church, of Brooklyn. Mr. Gibson provided an original and interesting service, with many novelties, such as J. S. Bach's "God Be Merciful," Tchaikowsky's anthems "Christ When a Child" and "Servants of God," Bach's "To Thee Hath He Shown," an old Breton Carol, and his own settings of the Lord's Prayer, the Te Deum, a Choral Amen and Responses. His choir of twenty-five voices sang unitedly, with much attention to detail; perhaps his own Te Deum and the Bach excerpt best showed their capacity.

Miss Thursby's fourth musical afternoon was largely attended despite the bad weather. Miss Thursby was assisted in receiving by her sister, Miss Ina Thursby, Mrs.

Henry Doscher at the tea table. Edward Brigham, bass-baritone, sang, and the students who contributed were Miss Hastings, Reba Cornett, Elizabeth Wilson and Grace Clare. Miss Harker and Miss Taylor accompanists.

Josephine Schaffer, a Thursby artist pupil, sang at the last Metropolitan Sunday night concert.

A brilliant social affair was the house warming by Mrs. Edgard Marston, of East Fifty-seventh street. Miss Thursby assisted in receiving, a musicale following by Signor Campanari, Martha Henry, Reba Cornett, William Harper, Bruce Gordon Kingsley and Reinhold Hermann. A string orchestra also played. Among those present were Mr. and Mrs. John D. Rockefeller, Mrs. Hugh Chisholm, Mrs. James B. Martin, Mr. and Mrs. E. J. Gould, Mrs. Isaac Fletcher, Mr. and Mrs. Abraham Anderson, Mrs. James A. Blair, Mr. and Mrs. George F. Dominick, Mrs. Frederick Havemeyer, Mrs. Joseph Milbank, Mrs. Charles Mallory, Mrs. Robert Mallory, Mr. and Mrs. John Munn.

A recital tendered to Mrs. Susan D. Edson at the residence of Mrs. Theodore Sutro, on January 28, was a notable musical, social and financial success, thanks to the untiring energy of Mrs. Sutro. Those who took part were Mrs. Theodore Sutro, Mus. Doc., pianist; Alfred Wickes and Mrs. Wickes, violin and piano; Robert Hosea, baritone; Charles Schuetz, harpist, and Mrs. Edson, mezzo soprano, and Mrs. George Quirk, accompanist. Some 225 people testified to their interest in the affair, by which Mrs. Edson must have benefited considerably. A special feature was the piano playing of Mrs. Sutro; not even her best friends knew her to be a pianist of such technical equipment, sentiment and artistic finish. The patronesses were Mrs. George Emerson Brewer, Mrs. Charles L. Cammann, Jr., Mrs. Samuel R. Callaway, Mrs. James E. Childs, Mrs. Walter Cowperthwait, Mrs. J. Hedges Crowell, Mrs. Sarah Townsend Coles, Mrs. J. Heron Crosman, Mrs. Frederick Stewart Crocker, Mrs. Wilbur Dixon Ellis, Mrs. Olin D. Gray, Miss Florence Guernsey, Mrs. Augustus Gillender, Mrs. Arthur Hart, Mrs. Charles Harriman, Mrs. Alfred Henderson, Mrs. John H. Judge, Mrs. Augustine N. Lawrence, Mrs. James T. Lennox, Mrs. Henry B. Laidlaw, Mrs. Robert B. Macpherson, Mrs. Henry Denton Nicoll, Mrs. Theodore E. Otis, Mrs. Roger A. Pryor, Mrs. William B. Peters, Mrs. J. Forbes Potter, Mrs. John P. Peters, Mrs. Robert B. Roosevelt, Mrs. Charles F. Rand, Mrs. Charles C. Ruthrauff, Mrs. Theodore Sutro, Mrs. Gustav Schwab, Mrs. Charles Francis Stone, Mrs. Everett Shinn, Mrs. Richard Parran Tinsley, Mrs. William G. Verplanck, Mrs. Frederick B. Van Kleeck, Mrs. Henry E. Wallace, Mrs. Albert Gallatin Weed, Jr., Mrs. Richmond Ware, Mrs. Oliver J. Wells.

Mme. N. Fornier, the French pianist and teacher, gave an enjoyable musical matinee at her studio on Saturday afternoon last. The pupils who played gave evidence of careful, conscientious training. This was shown in musical tone and shading and a nice sense of accent and rhythm. Of the larger children Yvonne Wertz carried off the honors, both as solo pianist and accompanist.

Mme. Amelie Hild gave a students' musicale at German Masonic Temple Wednesday evening, the following taking part: Misses Anna Gons and H. Speyer, Mesdames E. de G. Wolseley and A. Gerold, and Louis Gons, A. Kasschau, F. Kasschau and R. Proester. The excellent singing of Mrs. Wolseley and Mrs. Gerold gave the audience much pleas-

ure. Madame Hild has just issued a book, "The Art of Singing," which should interest vocalists.

The Rubinstein Club, William R. Chapman conductor, has begun a new era by organizing as a social musical club combined. The club met January 27. Those who sang, besides the club, were Miss Richards, Mrs. Fechheimer, Mrs. J. F. Murphy, Mrs. Learned, Miss Caroline M. Polhamus, Miss Kate Lurch. The sisters Tilly and Marta Wall, pianist and violinist respectively, and Herman Epstein, pianist, also appeared. Mrs. Sheppard accompanist.

Arthur Griffith Hughes, baritone, assisted by Ruby Gerard, violinist, gave a song recital at the Palatine Hotel, Newburgh, N. Y., recently. The elite of the city were there, and the singing of Mr. Hughes and the playing of Miss Gerard were highly appreciated. Next day he sang at the Actors' Church Alliance, fortieth reception. He has been engaged for Scranton, Wednesday Morning Musicales of Syracuse, and in Bangor, Me. He prepared his Newburgh program with Paul Savage, the baritone and teacher, of Carnegie Hall.

Mrs. Nana Driscoll, soprano, and William Namrell, baritone, recently sang for an audience, the former Ardit's "Magnetic Waltz," the latter an aria from "Don Carlos" and a sacred song. Mrs. Driscoll is a musicianly singer and Mr. Namrell has a fine baritone voice of unusual sympathy and range.

Ida Kerr is a young Southern woman who has three requisites for a successful career as a singer, namely, powerful voice, temperamental interpretation and good looks. She recently sang Gray's "A Dream of Paradise" and Bohm's "Dein," both with excellent control of voice and much warmth. For the vocal control she is indebted to that teacher who so well understands the individual need of each pupil—Miss Machin.

Elsa Ward, a pupil of Leo Kofler, sang at the Shields Art Club concert at Carnegie Lyceum last night. She made a very successful debut last summer at Brighton Beach, and is a well trained high soprano, member of Fr. Rigo's Operatic Quartet. Florence F. Huberwald, alto, and Frederick W. Schalscha, violinist, took part in the same concert.

Lectures of interest to music lovers at the public schools for the week of February 3 to 10 are as follows: Dr. Henry G. Hanchett, "Models of Musical Composition," Board of Education Hall, February 3; Willys P. Kent, "Chopin—a Character Sketch," Public School 51, February 8; Esther White, "Five Hundred Years of English Song," Public School 3, February 4; Margaret Goetz, "The Songs of Germany," Public School 30, February 9; Frederick Reddall, "Patriotic Songs," Institute Hall, February 5; Lewis W. Armstrong, "Folksongs of Scandinavia and Russia," Realty Hall, February 9; Alfred Pearsall, "A Soldier's Story," Public School 2, February 9; Miss Charille Runals, "Patriotic Songs of America," Public School 7, February 8. Dr. Henry M. Leipziger is at the head of the Department of Free Lectures, Board of Education.

Vocal pupils of Madame Wadsworth Vivian and Herwegh von Ende, violinist, participated in a recital at the Winters studios Sunday afternoon.

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1631 CALIFORNIA STREET, DENVER, JANUARY 26, 1911.

**T**HE Apollo Club, of Denver, in the winter concert of its thirteenth season, deserved and received an unusual token of appreciation from the very large audience last Thursday evening in the Central Christian Church. The two principal numbers, a cantata "To the Genius of Music," and "Break! Break! Break," were finely sung, and the three or four lighter choruses were very pleasing, too, the closing one being a "Vocal Waltz." Miss Estelle Coleman, the possessor of a rich, full soprano voice, sang with the Apollo Club in the cantata, and also contributed two groups of love songs in a delightful manner. Director Frank H. Ormsby was complimented and congratulated on the splendid selections.

The third Symphony concert was attended and enjoyed by an even larger audience than the two preceding it, and the conductor and soloist divided the honors. Signor Cavallo, by the way, is the youngest conductor of a symphony orchestra in the United States, and seems destined to a brilliant career. He is a man of great personal charm, as well as a competent leader of the musicians composing the organization. The orchestra was augmented for the rendition of the "New World" Symphony, and played it in good form, while Louis Appy was twice recalled after his excellent performance of Popper's Concerto in E minor.

"The Messiah" is one of the musical events that every large city can count on every season, and Denver likewise. The choir of Trinity Church annually gives the great oratorio, with the addition of about 200 singers from other choirs, supported by the great organ (one of the largest in this country), and with the assistance of soloists from out of town, Prof. Wilberforce J. Whiteman conducting a very creditable rendering of "The Messiah" before a vast assemblage. The arrangements for this year's event are now being made.

A considerable number of Scotsmen abide in Denver, and the clans gathered in the Chamber of Commerce Hall Monday night to hear Bobbie Burns eulogized and the home songs sung, with the bagpipe to make real Scotch

music. And now I see there is a new Swedish chorus to give a concert of folksongs next Saturday night.

Tonight was given the second evening concert this season for subscribers to the Tuesday Musical Club. It was rather an odd program for this club to give, there being no less than five soloists, none of whom made a very deep impression. The principal attraction was Miss Glen Priest, violinist, and the others, local artists, were Miss Lila Routt, a young member of the club, with a birdlike soprano, who sang a solo in the chorus "Night," with flute obligato by Mr. Borstadt, and Mr. Butler, tenor, and Mr. Kettering, baritone. These men assisted the chorus of sixty-five ladies in the "Scenes from the Legend of St. Christopher," written for a mixed chorus and arranged for the Tuesday Musical Club by Prof. Henry Housely, of Denver. The soloists had an unusual handicap. Their accompanist was Miss Evalyn Crawford, and her work is so superb that one is apt to forget the singer in his enjoyment of the piano parts. Miss Hattie Louise Sims directed with grace and dignity.

FRANK T. MCKNIGHT.

#### Thibaud's February Engagements.

**T**HE wonderful success of Jacques Thibaud still continues, and Manager Wolfsohn reports the bookings of new dates. Twice this week Thibaud was heard in Brooklyn, and on Monday and Tuesday last he was heard at private musicales in Washington and Philadelphia. Friday and Saturday of this week he is at last to make his debut in Chicago, and is to play the Mozart Concerto with the Symphony Orchestra there. Monday afternoon, the 8th, he is to play at a concert in the Waldorf-Astoria, and on Thursday evening he is to play at a musicale given by Mrs. Bull in Sherry's. Thursday afternoon, the 12th, he will be the soloist with the Washington Symphony Orchestra, and on Saturday, the 13th, a special Thibaud concert is being given by the Philadelphia Symphony Orchestra, in which Thibaud is the star, he playing three numbers on the program. The next New York appearance of Thibaud will be in Carnegie Hall on Monday afternoon, the 15th, when, in conjunction with Felix Weingartner and Pablo Casals, he is to play the Beethoven E flat Trio, as well as several solos.

#### Dahm-Petersen's Recitals.

**A**DOLF DAHM-PETERSEN gave his fourth recital at Assembly Hall last Wednesday evening. His program was made up of songs by Jensen, Wagner and Richard Strauss. Mr. Dahm-Petersen's recitals are beginning to excite widespread interest, not only in this country but also abroad. Among letters received by him from prominent musicians may be mentioned one from the great German composer, August Burgert, in Dresden, who congratulates Mr. Dahm-Petersen on his extraordinary undertaking and sends him some of his latest songs.

Mrs. Russell R. Dorr, first vice president of the National Federation of Musical Clubs, writes to his manager, saying: "I am much interested in Mr. Dahm-Petersen's work, and would be glad to have some of his circulars to use among the federated clubs."

Before long Mr. Dahm-Petersen's "The Master Song Writers" will be heard all over the land, and be appreciated as one of the most unique and tremendous undertakings of American musical life.

#### THE WEEK IN NEW YORK.

Wednesday evening, January 27—"L'elisir d'Amore," Metropolitan Opera House.  
Wednesday evening, January 27—Chamber music concert, Knabe Hall.  
Thursday evening, January 28—"Parsifal," Metropolitan Opera House.  
Thursday evening, January 28—Chamber music concert, Mendelssohn Hall.  
Thursday evening, January 28—Anna Jewell (piano) recital, Waldorf-Astoria.  
Thursday evening, January 28—Russian symphony concert, Cooper Union.  
Thursday evening, January 28—Schumann-Heink, Jacques Thibaud in special concert, Baptist Temple, Brooklyn.  
Friday afternoon, January 29—New York Philharmonic and debut of Reisenauer, Carnegie Hall.  
Friday evening, January 29—"Rigoletto," Metropolitan Opera House.  
Saturday afternoon, January 30—"Die Walküre," Metropolitan Opera House.  
Saturday evening, January 30—"The Barber of Seville," Metropolitan Opera House.  
Saturday evening, January 30—New York Philharmonic and Reisenauer, Carnegie Hall.  
Saturday evening, January 30—Leopold Winkler (piano), pupils' recital, Knabe Hall.  
Saturday evening, January 30—New York University Club concert, Waldorf-Astoria.  
Sunday afternoon, January 31—Chamber music concert, New York Liederkranz Hall.  
Sunday evening, January 31—Concert, Metropolitan Opera House.  
Sunday evening, January 31—Hebrew charity concert, Montauk Theatre, Brooklyn.  
Monday evening, February 1—"Carmen," Metropolitan Opera House.  
Monday evening, February 1—Carl Duffield "Parsifal" lecture recital, Hotel Savoy.  
Monday evening, February 1—Von Klenner pupils (vocal) recital, 230 West Fifty-second street.  
Tuesday evening, February 2—Chamber music concert, Mendelssohn Hall.

#### Patrick O'Sullivan's Success.

**P**ATRICK O'SULLIVAN, the Irish-American composer, at present a resident of Berlin, Germany, is meeting with significant success abroad. His piano piece, "Irlandaise," made a distinct hit at Zudie Harris' recital in Paris, and was highly praised by the press. His series of songs, "Rattenfänger Lieder," are among the most popular numbers on the programs of Arthur van Eweyk, who has just completed another trans-European tour. Mr. O'Sullivan's violin sonata is shortly to be done at an important Berlin concert. It might interest some American conservatory director to know, if he is looking for a first class organist and teacher of composition, that Patrick O'Sullivan is considered one of the best pedagogues in Berlin of both those branches.

The program of the Popular Music Evening (chamber music) for January 12, at the Kaim Saal, Munich, comprised: Beethoven, C minor Trio (op. 1, No. 3), and Tchaikowsky Trio, A minor (op. 50).

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## WASHINGTON.

WASHINGTON, D. C., January 30, 1903.

**T**HE concert event of this last week in January was the appearance of Mr. Bispham and Harold O. Smith. The latter as accompanist was quite one-half of the performance in artistic excellence, in setting for the vocal part, and in pleasure given to the audience. The crime of bad accompaniment is most clearly seen when such poetic work as Mr. Smith's is made to second a singer. Mr. Bispham sang groups of songs by Richard Strauss and Hugo Wolf. Despite the publisher's props, two songs by Max Heinrich, of Boston, carried the weight of popular favor and won long and spontaneous applause. One was a sonnet set to words by Tennyson, the other a setting of a sigh, "Who Knows?" by F. T. Waller. There was a large house and Mr. Bispham was in good spirits and most gracious, singing Schumann and Schubert as encores. Handel, Giordani, Dr. Arne, Charles Willeby and Arthur Bruhns, with Schubert and Schumann, made the regular program. This was one of the most successful of Miss Katie Wilson's efforts this season. The lady promised one artist and gave to her patrons two. She announces Schumann Heink for February 23.

The appearance of Maria von Unschuld, the Austrian pianist, in the next popular Symphony concert is looked forward to with much interest. Not only is the young artist a first class pianist, but she is in Washington under the patronage of the Austrian Embassy, and has become a great favorite in high social circles. The White House and six embassies were represented at a little recital given by Miss Unschuld in Washington recently. Washington will be her headquarters for the present. At the concert she will play Liszt's Concerto for piano and orchestra in E flat major, Paderewski's "Cracovienne Fantastique" and "Du Bist die Ruh" of Schubert.

Other compositions on the program of the Symphony will be the "Gazza Ladra" Overture, Rossini; Polish Dances, Scharwenka; selections from the "Midsummer Night's Dream" and by Massenet, Gounod, Delibes and Suppe.

Jacques Thibaud will play the Max Bruch Concerto in G minor, a Bach Aria and Chopin Nocturne arranged by Wilhelmj for violin at the next Symphony concert. The orchestral selections at the same concert, the third of the season, will be Schubert's Unfinished Symphony, the Prelude to Humperdinck's "Königskinder" and a Gypsy Suite by German. This concert is set for February 12.

Busoni was the soloist at this week's White House musicale, which closes these functions for the season. Music lovers cannot be too grateful to the first lady of the land for voluntarily adding these musical efforts. The fact of official recognition in presence of shining official lights, home and foreign, must of necessity give to music an impetus and influence that is most beneficial. The personal attention and respect of the President himself to the music and musicians at every performance accent this influence.

Richard Strauss was the composer of the last Friday Morning Music Club concert on Friday at 11 a. m. at the club on I street. Arthur Mayo, pianist; Anton Kaspar, violinist, and Chas. Rabold, for five years vocal teacher at the Peabody Institute in Baltimore, now established in New York, were the performers. Sonata, op. 5; a sonata for violin and piano, and a tone poem, "Don Juan," were the piano numbers. The songs were heartily applauded, no less for the composer than for the finished performance of the singer. Mrs. Kendall played the second piano in the "Don Juan."

This is a ladies' club, having for president Mrs. H. A. Robbins; vice president, Mrs. F. W. True; musical director, Mrs. R. C. Dean, of Boston, originally; treasurer, Mrs. R. B. Bradford; secretary, Miss Warner; chorus director, Miss Bell. Miss Biddle is assistant director. Miss Sewall, Mrs. Kendall, Mrs. True and Miss Bradley are on committees. Of the active members in vocal work are Mesdames R. P. Barnard, R. B. Bradford, Arthur Day, R. Crain Dean, H. G. Dill, J. C. Heald, C. A. Mason, A. K. Payne, Chas. Shaler, the Misses Bradley, Grace Cole, Helen Daly, Elsie Edwards, Elizabeth Sewall, Anna Warner and Ethel Wimer. Of the active pianists are Mesdames Byrnes, J. S. Carpenter, J. B. Kendall, E. P. Knorr, Geo. Lamasure, Robbins, True, Oakes, the Misses Kimball, Bell, Biddle, Huggins, Kelly and Warner. Regular programs are given every other week. A chorus meets every Friday morning. The intervening mornings are devoted to "Current Events in Music," and are most interesting. The season lasts from November to April. The club is in a flourishing condition, and interest is steadily increasing.

"Enoch Arden," with the Strauss music, was the centre piece of a recital given for the benefit of the Christ Child Society. Miss Marie Grice Young was the pianist, Mrs. Wilson Young vocalist and Mrs. Weil elocutionist. Several embassies were represented in the patronage and audience. Much applause was given Mrs. Young, pupil in Washington of Mrs. Horness, in New York of Pizzarello, for her exquisite singing of English and French songs.

Edward H. Droop received the hearty applause of the President, Mrs. Roosevelt and many notables and dignitaries for his exceptionally fine accompanying of the vocal part of the last White House program. His playing had charm, sympathy, touch and artistic feeling.

Speaking of songs, two of Washington's most popular young bachelors, handsome, gifted and agreeable, both closely connected with important musical interests, are to join together, the band of Benedicts on Wednesday next. Good luck to them.

Among the interesting music schools of the city is the Linton-Orum Dramatic School on F street. Miss Katharine May Brooks won the prize at the last Virgil recital. Her test pieces were two short things of Scharwenka and Bohm's "Fountain." The little girl, who is highly gifted, is grand-niece of Mrs. Benjamin Harrison and

granddaughter of Dr. J. W. Scott, who died in the White House in 1892. Her mother, Mrs. K. Scott Brooks, is a well known pianist.

Louis Gottschalk has closed his engagement with the "Red Feather" Company this week. The arrival of the Savage Opera Company is looked forward to with much interest, and seats are selling fast. "Otello," "Tosca," "Lohengrin," "Trovatore" and "Bohemian Girl" will be on the program.

Mrs. Susanne Oldberg gave a pupils' recital on Thursday evening at the Washington Club rooms. Being one of the most popular vocal teachers in Washington, a large number of friends and patrons were present. Miss Vietch, recently returned from Berlin; the Misses Elliott and Moran, and Messrs. Claybaugh, Gaylord, Hoover and Campbell were among the young people who did real justice to one of the most painstaking, intelligent and sympathetic music teachers in the Southwest.

The Washington Saengerbund gave its fifth musical entertainment this week under the direction of Henry Xander. Arthur Porter, Mrs. M. N. Martin, J. A. Finnigan, Mrs. Blanche Rogers were among the soloists. The program was exceptionally interesting. A musical program of first class character was given in connection with an entertainment for the benefit of the Jewish Orphan Home here. Mrs. Chas. Goldschmidt had charge of the music, and merits much praise for both taste and energy.

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## Bruno Huhn as Artist and Manager.

**B**RUNO HUHN has developed executive ability along with his artistic gifts, and hence he comes before the public on occasions in the dual role of manager and performer. For February Mr. Huhn has arranged dates to include the recital by Miss Sally Frothingham Akers at Mendelssohn Hall, Tuesday afternoon, February 9; a musicale at the residence of Mrs. Joseph Allen, East Orange, N. J., February 11, and a concert at Norfolk, Conn., February 12. The program at Mrs. Allen's home in the afternoon will be given by Mr. Schuetze, harpist; Miss Edith Chapman, soprano; George Fleming, baritone, and Mr. Huhn at the piano. Gounod's "Gallia" will be sung at the Norfolk concert and the soloists will be Mrs. Mary Hissem de Moss, soprano; Miss Corinne Welsh, contralto; John Young, tenor, and Percy Hemus, baritone. These artists will also give the second part of the program, with Mr. Huhn at the piano.

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SHERMAN, CLAY & Co.'s,  
SAN FRANCISCO, January 25, 1904.

**A**MONG the events near at hand are the subscription concerts given by Mrs. Oscar Mansfeldt, pianist, and the Kopta String Quartet, composed of Wenzel Kopta and John Josephs, first and second violins; Charles Heinsen, viola, and Adolph Lada, 'cello. This is the combination which had so great success at the Hearst concerts at the University of California last season, and which has been engaged for the Stanford University chamber music concerts this season.

The present combination, which is very strong artistically, has decided to give a series of concerts, not alone in San Francisco but in the surrounding towns, presenting piano and string quartets by Richard Strauss, Dvorák, Sinding, Tschaiowsky and many others of like calibre.

The concerts will be given at Lyric Hall under the management of Will Greenbaum on Sunday afternoons during January, February and March.

The artists in question are so well known, the concerts will doubtless be exceedingly popular, particularly as Mrs. Mansfeldt, who is known to be the foremost pianist on this Coast, has not been heard in public for two years.

Wenzel Kopta, the Bohemian violinist, will play a choice program before the Sorosis Club of this city next Monday afternoon.

The music will be under the direction of Mrs. Oscar Mansfeldt, chairman of the music committee.

A piano recital was given at the residence of Mrs. George A. Schultz on Saturday, January 16, at 3 in the afternoon.

The program, which was rendered in a manner that reflected most decided credit on the instructor, was given in full as follows: "Bluettes" (Behr), Miss Helen Keating; "The Hour of Play" (Schutt), Miss Doris Wilshire; "La Lisonjera" (Chaminade), Miss Edith Slack; waltz (Moszkowski), Miss Elise Schultz; "Albumbblatt" (Grieg), Miss Stella Keating; "Aschenbrodel," "Heinzelmännchen," "Epilog," "Elfentanz" (Grieg), Miss Elizabeth Keating; "The Grandmother's Minuet" (Grieg), Miss Genevieve Raphael; "Valse Mignonne" (Sally Liebling), "Moment Musical" (Moszkowski), Miss Alma de Mamiel; "Liebestraume" (Liszt), Miss Ruth Slack; Polonaise A major

(Chopin), Eugene Raphael; "Papillons" (Schumann), Miss Adele Stevens; "Hark, Hark, the Lark" (Schubert-Liszt), Miss Genevieve Schultz; Etude G flat (Chopin), Miss Viola Truman; "Wiegenlied" (Henselt), Valse (Schutt), Miss Mabel Stevens; Berceuse, Sally Liebling; "Norwegian Bridal Procession" (Grieg), Miss Belle Ensign; Polonaise (Moszkowski), Miss Ella Reid; Rhapsodie Hongroise No. 7 (Liszt), Miss Leila Coggins; Concerto, first movement (Mendelssohn), Maurice Robb; "Danse Macabre" (Saint-Saëns), for two pianos, Miss Genevieve Schultz and Mrs. Oscar Mansfeldt.

Miss Mary Carrick, pupil of Hugo Mansfeldt, is about to give her second public recital. The young pianist has made wonderful strides in the last year's work, and the result is something to be looked forward to with extraordinary interest.

Miss Carrick is a graduate of Notre Dame College of this city, and was looked upon during her term of study in the college as a girl of extraordinary gifts. In short she was the prize pupil.

At the expiration of her term, when she graduated with honors from the college, Miss Carrick was urged to remain and cast her lot with the college faculty. But her ambition was of a higher order, and she placed herself, at the earliest opportunity, under the tuition of Hugo Mansfeldt, with the concert stage in view. The work done in the interim justifies the young lady's opinion of her own ability. Miss Carrick has surprised even those most interested, and the result will only confirm opinions formed from hearing the work of the past few months.

The San Francisco Musical Club arranged for its last musicale an organ recital by Louis H. Eaton at Trinity Church, in which Mr. Eaton was assisted by Miss Millie Flynn, soprano; William Zech, violin, and Louis von der Mehden, Jr., 'cello. The second concert was very fine both in quality and performance, the artists all being well known as principals on the roster of San Francisco's best talent. The program is given below. Homer Henley, the well known basso, was to have appeared on the program, but was obliged to disappoint at the last moment on account of illness: Charles Marie Widor, Symphonie No. 5, Louis H. Eaton; Dvorák, "O Grant Me in the Dust to Fall" ("St. Ludmilla"), Miss Flynn; Josef Rheinberger,

Suite for Organ, Violin and 'Cello, op. 149. Messrs. Eaton, Zech and Von der Mehden.

The first of the Zech String Quartet concert series took place at Century Hall on the evening of January 20, in which Louis H. Eaton made his first appearance here as a pianist. Mr. Eaton is as fine an exponent of piano technic as he is of the organ, and the event was a rare treat to those in attendance. The program was a rarely fine one, and the combination in the quintet one not often heard, as the Zech String Quartet is noted for some of the most artistic work ever done here by local musicians. The second concert will be given on Wednesday evening, February 10.

The twenty-first organ recital given by Louis H. Eaton at Trinity Episcopal Church took place on January 18, in which he was assisted by P. J. Oksen, baritone, and W. F. Zech, violinist. Mr. Oksen is a pupil of Mr. Eaton, and is possessed of a very beautiful baritone voice which gives rich promise for future development. Mr. Oksen made his initial appearance in work of any importance in Elgar's "Light of Life," which was recently given at Trinity under Mr. Eaton's direction, on which occasion the young man acquitted himself in a manner which won much commendation both for himself and his tutor.

On the afternoon of the 21st at the Temple Emanuel Mrs. Marriner-Campbell read her paper, "What I saw and Heard in the Studios of Paris," before the council of Jewish women. The lecture was followed by a program of vocal music by some of Mrs. Campbell's most advanced pupils, among the numbers rendered being the song cycle "Maud," from Tennyson's words, with music by Somervell.

Mrs. Campbell's paper is exceedingly interesting, and as she presents it it is more like a confidential chat. The language chosen is most graphic and takes one right with the speaker into the familiar scenes of her recent trip abroad. Mrs. Campbell will read the paper before the following clubs during the next few weeks: Mills College Town and Gown Club, Berkeley; Adelpian, Alameda; Ebell, Oakland; Civic, San Mateo; California, Channing Auxiliary, Irving, Century, Daughters of Pioneers and the Laurel Hall Club, all the last of San Francisco.

On Sunday evening, January 17, the usual monthly program of sacred music was held at St. Dominic's Church, under the direction of Dr. H. J. Stewart. The following program was rendered: Organ solo, Prelude, "Parsifal" (Wagner), Dr. Stewart; soprano solo with violin obligato, "Ave Maria" (Bach-Gounod), Miss Camille Frank; violin solo, "Am Meer" (Schubert-Wilhelmj), and "Elegy" (Ernst), Nathan Landsberger; quartet, "Ave Maria," Miss Camille Frank, soprano; Miss Ella V. McCloskey, contralto; T. G. Elliott, tenor; Chas. B. Stone, basso; soprano solo, "The Song of an Angel" ("Paradise Lost") (Rubinstein), Mrs. Jenkins; contralto solo (with violin obligato), Largo (Handel), Miss Ella V. McCloskey; anthem, "I Beheld, and Lo! a Great Multitude" (prize anthem American Guild of Organists), Stewart; at Benediction, "O Salutaris" (Stevenson), "Tantum Ergo" (Silas); organ postlude, "Coronation March" (Meyerbeer). Dr. H. J. Stewart organist and director of the choir.

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## Fermata.

Busoni will give a recital at Carnegie Hall February 13.

Oley Speaks, the basso, sang at a private musicale in New York on January 30. He will sing at the Waldorf-Astoria on February 3, and will be one of the soloists at the second concert of the Rubinstein Club in Mendelssohn Hall February 4.

Miss Florence Huberwald, the contralto, sang with great success at the Phalo Tea, which was given at the St. Andrew's Hotel last Monday.

At the third concert, Monday afternoon, February 8, the Mendelssohn Trio Club will perform trios by Mozart and Rubinstein. Mr. Saslavsky, the violinist, and Mr. Spross, pianist, of the club, are to play the Beethoven Sonata in F major. Glenn Hall, the tenor, is to sing Beethoven's "Adelaide" and songs by Schubert, Tosti and Spross.

Mme. Julie Rivé-King has returned to her New York studio after filling engagements out of town.

Mme. Caroline Mihr-Hardy was the assisting soloist at the concert of the University Club at the Waldorf-Astoria Saturday night of last week. Her February dates include Orpheus Club, Philadelphia, February 13; Apollo Club, Chicago, February 22; joint concert with Pablo Casals in St. Louis, February 26, and recital at Fort Wayne, Ind., February 28.

Arnold D. Volpé, the conductor and one of the directors of the Young Men's Symphony Orchestra, is receiving subscriptions at his studio-residence, 110 East Eighty-first street. Rehearsals are held at Mendelssohn Hall Sunday mornings at 10:30 o'clock. The first concert will be given after Easter.

Miss Lillie d'Angelo Bergh is giving talks on musical subjects Monday afternoons at her studios, the Schuyler,

57 West Forty-fifth street. These talks are followed by a short program of songs rendered by pupils of the d'Angelo Bergh School of Singing and by well known artists.

Aino Ackté, the soprano, and Felix Weingartner, the conductor, sailed from Europe last week and are expected to land in New York about the time this paper goes to press.

The Severn Trio will give a concert in Carnegie Chamber Music Hall Wednesday evening, February 10. The trio will perform "Walzer-Märschen," op. 54, by Schütt; a Serenade, by Liebe; a Bolero, by Arbos, and two movements of a trio in D minor, by Edmund Severn, the violinist of the organization. Mr. Severn is to perform two violin solos, a Gavotte by Franz and the favorite Bach aria, arranged by Wilhelmj. Mrs. W. J. Oliver, the assisting vocalist, will sing "Rappelle toi," by Nevin, and "Vision," by Vanuccini.

At their beautiful home in West Seventy-sixth street, Mr. and Mrs. Maurice J. Kraus gave a most interesting musicale last Sunday afternoon, in which several well known local artists participated. The program introduced also Miss Selma J. Kraus, daughter of the hosts, who proved herself to be a pianist as good looking as she is gifted. Among the guests at the musicale were many prominent in Gotham society.

About the hour of going to press yesterday, Dr. Theo Lierhammer, the Viennese baritone, was expected to arrive by the steamer Kaiser Wilhelm der Grosse.

Hallett Gilberti sang with great success at the latest musicale given by Mrs. Ella Wheeler Wilcox Sunday afternoon, January 31. During this week he will sing at a club reception a group of Shakespearian songs, as well as some of his own compositions.

Miles Resigns, Witherspoon Succeeds Him.

G WILYM MILES leaves the choir of the Church of the Divine Paternity May 1, intending to go to Europe. Herbert Witherspoon succeeds him.

### The Nemes Popular Chamber Music Concerts.

DEZSO NEMES, the violinist, and Mrs. Nemes, pianist, of Carnegie Hall, propose to establish a series of popular chamber music concerts, beginning February 22, on successive Mondays, to make sonatas, trios, quartets and so on popular among the masses. The programs are planned not to exceed an hour and a quarter in length, that the listener's attention may remain fresh. Each program will have one important chamber music work, a group of songs, and instrumental pieces. Popular prices will encourage everybody to come. In order to establish this on a footing attainable to all 25 cents admission will be charged, with reserved subscription course \$5 for the series of ten concerts. London has institutions of this kind, and Americans, so keen to appreciate and understand, should not fail to grasp the scope and purpose of this enterprise. It is proposed to give all varieties of chamber music, such as Beethoven's Sextet, Schubert and Mendelssohn's Octets, Spohr's Double Quartet, &c., when extra artists will have to be engaged. To this end as many subscribers are possible are desired before opening the course, February 22.

### Dr. Lawson at St. Bartholomew's.

THE tenor sang January 24 at St. Bartholomew's, on short notice, without rehearsal, Reinecke's "Evening Hymn" (tenor solo and chorus). Dr. Lawson's good musicianship, his experience in the broader field of choir work, and his reliability combined to make the unexpected responsibility a success. He was also specially engaged to sing at Bishop Greer's consecration, January 26, the solos in Gounod's "Sanctus," in the same church, making pronounced effect.

### Rio-Calthrop-Grienauer in Syracuse.

ALBERT KUENZLEN presented a program of much variety at the Liederkrantz concert at the Alhambra January 25, including Anita Rio, soprano; Everard Calthrop, tenor, and Karl Grienauer, cellist. Mr. Kuenzlen has an organization of which he may be proud, and the concert was one of the most successful of nearly fifty years' existence of the Syracuse Liederkrantz.

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### THE MUSICAL COURIER EXTRA.

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FELIX MENDELSSOHN was born in Hamburg, Germany, ninety-five years ago today. He died November 4, 1847.

THE MUSICAL COURIER was the first American newspaper to publish the news that Richard Strauss is contemplating for New York the premiere of his recently finished "Sinfonia Domestica."

IT will not surprise the musical people of this country to learn that Alexandre Guilmant, the eminent French organist, has been engaged by the St. Louis Exposition Musical Bureau for a series of organ recitals at the Exposition, lasting six weeks.

THE extended notice of the death of Louis Imson, a fiddler who played in East Side restaurants, is another illustration of the glorious journalism of the New York daily papers. When a composer like Lassen dies he gets three or four lines obituary mention. But because Imson was "queer" and earned a precarious livelihood, he gets a third of a column with a display head.

HOW much time is lost by people reading articles and reports and items in the daily papers that never receive verification, most of which are pure nonsense, or the result of an imaginative reporter who is paid to fill space! In looking over these papers one concludes that New York is nothing but a large village, after all; and this is not cynicism, because nobody is angry about it, and no one is disgusted about it; it is merely amusing.

SIEGFRIED WAGNER'S latest opera, "Der Kobold" ("The Sprite") had its premiere at Hamburg last week. The public gave the work a demonstrative reception, but the Hansa critics found fault with the "undramatic" qualities of the book—written by Siegfried Wagner—and with the lack of individuality and originality in the music. The orchestration is praised very highly. In spite of the adverse criticism it is safe to say that "Der Kobold" will be heard at all the leading German opera houses.

WHY do certain of the New York dailies so rarely mention the names of artists who do not advertise their concerts, classes and studios in those papers? It is a most reprehensible practice and brings into disrepute the entire daily press of the greatest city in the western hemisphere. THE MUSICAL COURIER has always held aloof from such venal partiality, as our columns will show. Every month we mention thousands of names of worthy musicians who never advertise in this paper and who never might. The only way to encourage the American musician is to encourage him.

IN addition to the Strauss Festival Concerts to be given in this city, arrangements have been completed whereby the composer will conduct the Symphony orchestras in Philadelphia, Pittsburg, Cincinnati and Chicago. Then, too, concerts will be given with the Pittsburg Orchestra in Cleveland, and with the Philadelphia Orchestra in Boston. Independent of these appearances, an orchestral tour is on the tapis, to be carried out by the Wetzler Symphony Orchestra, with Strauss and Herman Hans Wetzler as the conductors. Some of the cities to be visited are Troy, Buffalo, Toronto, Detroit, Cleveland, Indianapolis and Scranton. Strauss and his wife will sail for this country on February 14.

THE two sons of Thomas F. Nowell, of Boston, were both musical and were educated under the father's auspices by the best teachers. Arthur Nowell, who lived at Boston Chambers, Boston, was found dead in bed on Saturday morning. He had been very despondent for some time and his death was due to a self administered dose of morphine. It was not known that he was dead till some time after the death, and the door had to be forced. He only left a scrap of paper on which was written: "I would like to be cremated." His father was interested in Alaska mining enterprises. It is a most sad end of a young and intelligent man.





## Some Matters New and Old.



On Conductors—The Philharmonic Concerts—An Old Speech by Theodore Thomas—Reisenauer's Debut.

THE daily papers are sometimes unjust in their references to the conducting of the New York Philharmonic concerts by Mr. Damrosch, and possibly by Mr. Herbert. The foreign conductors come over here with considerable prestige, and this prestige is imposed upon the performers and players of the Philharmonic.

When these foreign conductors come with all the weight of their prestige and influence and the glamour of distance and reputation, the Philharmonic Orchestra becomes exuberant and enthusiastic, and the best results and effects are produced. On the other hand, when Mr. Damrosch or Mr. Herbert conducts, it is the same style of performance that is usually indulged in under our own home conductors. The Evening Post has been rather severe with Mr. Damrosch in this matter, and has called particular attention to the difference between the performances of this year and last year, but has failed to call attention at the same time to this phase of human nature—the influence and the prestige of the foreign conductor, as compared with the familiarity that naturally exists between the players and the home conductors. Theodore Thomas should have been invited to conduct one of the concerts of the Philharmonic during this series. Then we would have at once discovered if there is any solid foundation for this logic. And why has not Mr. Van der Stucken been asked? Some of these foreign conductors could have been relegated to next year, although in all probability the Philharmonic will ask Mr. Van der Stucken and, naturally, Theodore Thomas, to conduct some of its concerts next year, and perhaps, too, Herman Hans Wetzler and Fritz Scheel. There is a kind of solidarity of fraternity among the musicians which justifies this expectation.

Apropos, it seems not undesirable to quote here and now a letter which appeared in the New York Sun last week. It was headed "Theodore Thomas in Chicago," and its text was as follows:

To the Editor of the Sun:

SIR—Sojourning in Chicago for two months, I cannot refrain from calling the attention of your readers to a man well known in the metropolis, and now in later years continuing his life's work with undiminished success here.

I refer to that imperial conductor, Theodore Thomas, and his still unrivaled orchestra.

Reading of the Philharmonic Society's extraordinary experiment to provide its patrons with the novelty of many foreign conductors, and also noting the many worthy efforts of younger musicians to establish orchestras, one cannot but feel on listening to the Thomas Orchestra, that most perfect of musical organizations, what a loss his departure was to New York, the real centre of musical culture in this country.

I sat at the concert of the Chicago Orchestra last night and watched that same quiet but decided beat so well known to the patrons of both symphony and summer night concerts. The orchestra itself is like one man under this master hand, and in tone, quality and gradation still unequaled, whether pianissimo or fortissimo.

Let us New Yorkers not forget, while listening with eager interest to the novelties from foreign lands spread before us this year by our musical societies, that we have within our own borders and within reach the peer of all concert conductors, no matter from what clime, and whether interpreting a Beethoven symphony, a tone poem of Richard Strauss or a dainty dance of Delibes.

Theodore Thomas, too modest to acclaim from the housetops his genius and ability as a director, has but to turn and point to the Chicago band, the most perfect accomplishment he has ever attained during his long and honorable career.

ROBERT APPLETON.

CHICAGO, ILL., January 27, 1894.

This letter brings to mind a famous speech which Theodore Thomas made before his permanent departure from New York. It was on the occasion of a banquet given him at Delmonico's by a few score of his personal friends, men prominent in the musical, social, financial and journalistic circles of New York. The banquet took place on the evening of April 22, 1891, and after being introduced by George William Curtis, Theodore

Thomas made the following remarks, which were recorded stenographically at the time by a representative of THE MUSICAL COURIER and printed in our issue of April 29, 1891:

I stand up to do something. ("You always do!" and laughter.) But I think you will recognize and appreciate the position I am in. ("We do!") Not only to speak to you, but to speak to you after Mr. Curtis! I thank you simply for the kindness and for the honor you have shown me tonight, and also Mr. Curtis for the generous remarks he has made. I wish I could sit down (laughter), because I don't believe I can say much more; at the same time I will try. In the midst of my moving—now don't look at me in that way or I can't say a word—(loud laughter)—I cannot say much, and to be sure that I can say anything, I must, I suppose, take some musical motive. Perhaps I can pass the time and interest you a few minutes by speaking of music as it was thirty or forty years ago in the city of New York. ("Good, good!") There are not many men here who will understand what I am saying, although I see around me a great many gray hairs. (Laughter.) I also see some bald spots. (Renewed laughter.)

When I speak of the music of thirty or forty years ago, my friend on my left, William Mason ("Bravo!" and cheers), makes the best suggestion to me—that is, his presence itself. I think it was in 1853 or 1854—he needn't holler out if I don't get the figures—I think he was returning from Europe, where he had been studying music for several years, and came directly here to New York from Weimar, that hotbed. I know he had ideas at that time (applause), and he can afterward explain whether he was astonished or not. He found when he came from that hotbed that there were also some here who knew what they were about and quite ready to take up the fight. I think it was in 1853 or 1854. I only remember that in 1853 he had found some men who with him gave chamber concerts, and, curiously enough (now, gentlemen, I have not made any preparation and my library is not at hand), I think our first program contained two numbers—one was Brahms and the other Schubert. I don't know how many here will remember 1854 and 1855. It was the Brahms Trio, which had been heralded long before by no less a man than Schumann, for Brahms was the Messiah of the coming music, and the D minor Quartet of Schubert had only been found in some dusty heaps of trash. Still we found it, but it was not as bad as the finding of Bach; but one was as much a novelty as the other.

"We gave these concerts for fourteen years. The object was to bring out in the first place everything that musical literature offered. In the second place—perhaps it was not the second place—it was to popularize Beethoven's quartets and later other quartets. I believe today we have a record which we built up in one season from the first beginning. It was a period of fight. We played one and then two concerts, and in one season we played five. The consequence was we could not even—(turning to the reporters: "Now, don't put that down please, because it might reflect upon some of us") (loud laughter)—well, Mason paid for the beer. (Renewed laughter.) That was all we could get. It was only beer. (Roars of laughter.) It is well to mention that at that time we were not called for at all. There was another quartet. It was called the Eisfeld Quartet, but we thought there were some composers who ought to have a chance. You see we wanted to give "young composers" like Brahms and Schumann a chance. Perhaps of this quartet Mr. Curtis has already mentioned—well, there was one man on this quartet, or quintet, I should mention—Carl Bergmann. (Cheers.)

I am glad to have the opportunity for one thing, and I will acknowledge that I have longed to have the opportunity which seems to come here this evening very apropos, for I believe our conditions would not have been the same without him. What we did in chamber music he at the same time gave with orchestra, not necessarily big concerts, but when we wanted to bring out a good concert we had to give a Sunday concert. It was not an orchestra of fifty, but nevertheless we had the satisfaction of playing Schubert, Liszt and others. I wish to say that very few knew that Mr. Bergmann was of a sensitive nature; a highly refined musician. He brought out Schumann, Liszt and Wagner. I have heard distinguished men give, for instance, the "Faust" overture; but I never heard it as God-given as from Bergmann. (Loud cheers.) I want to say that he was the first man in this country who—on the only artistic basis which we recognize—gave a proper rendering of Beethoven, and who taught us in this country the highest artistic standard. He was the first real orchestral conductor to give us an insight of our great composers. (Cheers.)

I am sorry to say that Mr. Bergmann—no one knew him better than I—went to pieces. It was not his fault. It was for the



want of a fitting occupation in New York. (Cheers.) And he went to pieces in a most outrageous way (a voice, "You are right!"), as many other talents went to pieces in New York. He did not have Chicago to go to. (Laughter.) Excuse me, gentlemen, I speak as I feel. I remember at the same time that a question came up like this: "Who is the greatest composer, Liszt or Wagner? (laughter), or Berlioz or Wagner?" They used to mix them up as in a bushel. Well, gentlemen, that question has been solved satisfactorily, and we all know what the standard is today. We even learn from our scanty means to appreciate Bach. It is true very few know anything about Bach. They think they do, but they don't. (Laughter.)

And Bach we cannot give unless we have a chorus which does not come for amusement, but a chorus who are of the same intellect, the same enthusiasm, as the best musicians for art's sake. But it took all these men to bring us to Bach, for we did not know Bach at all. I hope to see the day, and in fact it is one of my dreams, to have Bach every year in Chicago as well as Handel. ("Good, good!") Now I am at my wit's end to say more, but perhaps we have solved the question. Perhaps we have learned to place every one of these men. Call them men; they are gods! But they are not properly placed yet. One is Brahms. He is underrated. He has no chance. The other is Wagner, who is an undue influence. I don't underrate Wagner. On the contrary; but I don't want his influence in the concert room. ("Hear! hear!") He objected to that himself, and he did it very often. I hope to see yet a true musical enthusiasm as I used to see, not only thirty or forty years ago, but even twenty or ten years ago—enthusiasm for music, and not a hero worship (cheers), and I hope to live to see the day when we shall properly appreciate Wagner and all the rest. (Loud and prolonged cheers.)

How little the musical conditions of New York have changed since April 22, 1891—thirteen years ago! The only noticeable changes are that many of Theodore Thomas' old friends have joined the silent majority, and that the survivors are more plentifully endowed with the "bald spots and gray hairs" which Mr. Thomas noticed even in 1891. To emphasize the few differences between the conditions of then and now, it need only be pointed out that our musical persons still "mix things up as in a bushel"; that "they think they know about Bach," but in reality do not; that "talents go to pieces in New York" for want of proper encouragement and opportunity; that high class music is still, strictly speaking, "not called for at all," and that those who produce it get "only beer"—and sometimes not even that—for their pains; and lastly, that it is still—and most decidedly—"a period of fight." In 1891 Mr. Thomas hoped "to see yet a true musical enthusiasm and not a hero worship." In 1904 there is no sign that we have advanced a jot nearer to the realization of Mr. Thomas' hope. It is a pleasant thought and an encouraging one, is it not?

### Reisenauer's Success.

In the meantime let us return, though wearily, to the subject of our local Philharmonic concerts. The most recent of these entertainments were given at Carnegie Hall on Friday afternoon, January 29, and Saturday evening, January 30. The program was as follows:

Unfinished Symphony.....Schubert  
Concerto, A major, for piano.....Liszt  
Hero and Leander, symphonic poem.....Herbert  
Carnival Overture.....Dvorák.

The presence on this program of Alfred Reisenauer, the newest of the pianistic importations from abroad, easily dominated everything else. He was the main attraction first, last and all the time, a fact

which his enthusiastic auditors demonstrated in no uncertain manner. Long known as one of the coterie of brilliant young pianists who enjoyed the particular interest and favor of Liszt, in Weimar, Alfred Reisenauer was preceded to this country by a distinguished European record of successful recitals and appearances with the leading orchestras of Germany, England, France, Austria, Russia, Scandinavia, &c. A further guarantee of the significance and stability of his art was furnished also by the fact that in spite of his comparative youth the Leipsic Conservatorium appointed him as one of its leading professors of piano.

Reisenauer proved by his playing last week that he is fully deserving of all these honors, and it seems safe to predict that he will earn many more long before the termination of his present American tour. He had gone not much further than the first few pages of Liszt's lofty A major Concerto when it became patent to the pianists that in Reisenauer they had to deal with an artist of the very highest rank, and before the movement was finished the veriest layman among all the hearers could not but help arrive at the same conclusion. Reisenauer has the authority and the "grossen Zug" which carry the public and the critics irresistibly over all minor objections. No one stopped to urge iconoclasms about tone, technic and temperament. In Reisenauer's playing there is a little something for each one, and yet his art is a finished and coherent entity that will stand the test of severest abstract criticism. The lover of tonal variety and refined pedaling could not have found anywhere more exquisite enjoyment than in Reisenauer's playing of the slow movement. In the first part and in the finale the admirer of brawn and bravura must have found a plenty to wonder at. The gentle advocate of a leggerissimo touch and soft tonal tints need only hear Reisenauer in order to recall the best moments of Sauer and De Pachmann. And last, but not least of all, the stern browed analyst and stickler for the musical verities must bend the knee before this German pianist, an artist who never distorts tempi for mere physical display, who holds rhythm and form as sacred as the Holy Grail, and whose phrasing was a replica of the printed intentions of Liszt. But Reisenauer added many other things that were not on the printed page, and these he doubtless acquired in frequent and intimate communion with his illustrious master. The A major Concerto always has been interesting; under Reisenauer's fingers, however, it acquired a new vitality and a certain larger meaning. The symphonic nature of the work was emphasized especially, and with admirable tact and musicianship Reisenauer never became the soloist except where the nature of the music forced him into prominence.

To characterize in a paragraph the essential elements of Alfred Reisenauer's art, we should say that he is a man who has lived through all the pianistic stages, acquiring and assimilating from each that which goes toward the making of the greater artist, and steadily seeking transmogrification into the perfect virtuoso musician—the Ultima Thule of pianism. Reisenauer is very near the complete attainment of his aim.

His reception at the Philharmonic concert left nothing to be desired. Then and there he was stamped as one of the successes of the season, and the audience ratified its own quick decision by recalling Reisenauer a number of times, and finally winning an encore from him, the Chopin-Liszt "Maiden's Wish," played with exquisite finesse and purity of tone and touch.

At the time of the "Parsifal" controversy—before the production of the work here—THE MUSICAL COURIER asserted that the sole aim and purpose of its production in this country was a business matter. The daily papers are now publishing the reports of the large profits that have been made.

### PARSIFAL PROFITS.

That was the reason why "Parsifal" was to be given—for the sake of large profits. The object of the opera at the Metropolitan Opera House is large profits, for without profits the institution must close its doors. People cannot work for art, people cannot live on art, unless they are paid. Painters will not paint portraits unless they are paid; musicians should not sing or play unless they are paid. Many of our musicians participate in concerts without charging for their services; many organists play in churches for very small fees; many singers sing at musicales merely for introduction; many accompanists play for the purpose of having their names mentioned. All these plans are bad—they lead to the poorhouse. The management of the opera at the Metropolitan is perfectly correct in giving "Parsifal" for money; it was incorrect to claim that it was given for the sake of art. The question now is, whether we were right as people of this humane land, as it is called, to take the property of the widow Wagner and her children without her consent in order to make money out of it as we are doing? We are all included in this matter—all of us; none of us can claim individual exemption because we happen to be opposed to it. In history it will go down as something that happened in New York City with the approval of its people. What can we say hereafter to strikers who boycott—who prevent others that do not belong to the unions from doing their work? What can we say to strikers who insist upon interrupting our own business affairs after this? This was a strike for money. Probably \$100,000 in profits will be the result of it. Even if Frau Wagner was to have received some money from it, assuredly it was her right to refuse to make an arrangement so long as it is her property.

The meanest feature of all this is the fact that those newspaper men who have been clamoring for "Parsifal" (who have all maintained that it should be given) have helped the Metropolitan Opera Company to make this \$100,000 or more, and they have not received a cent of it themselves; not even the moral satisfaction of knowing that they have insisted upon what was right, just and fair. The management of the opera that makes all this money looks upon them as a set of fools—guileless scribblers, who helped to make other people rich and who will be more distant from them hereafter than ever they have been before. The newspapers on which these men are engaged have made no money out of "Parsifal," and yet those newspapers insist upon the engaging of advertising space before any musician can receive a notice in their columns. It could not have been for the sake of the few dollars they get from the Metropolitan Opera House—probably \$300 or \$400 for the whole season—that these papers became so suddenly convinced that "Parsifal" is an artistic production when the Metropolitan Opera Management looked upon it merely as a business proposition. Outside of the Sun and the World there was no support given to the ethical side of it as set forth by THE MUSICAL COURIER. But now we must all abide by the effect which this thing will have upon the intelligence of mankind, and that is worth something; that is a matter of some importance we believe.

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CHARLES HEINROTH and others.





PHILIP HALE is very much impressed with Modest Tschaikowsky's biography of his great brother Peter Iljitsch, and quotes extensively from it in the Boston Herald of last Sunday. Mr. Hale holds with that early and great biographer, John Aubrey, who said in the preface to his "Lives of Eminent Men": "I remember one saying of General Lambert, that 'the best of men are but men at the best.'" Everybody has guessed at the meaning of Tschaikowsky's compositions, but few persons have given us any definite facts about the man. A few human details are of infinitely greater value to the average reader than a bookful of abstract conjectures and ethical deductions. It is for this reason that Mr. Hale recognizes in the Tschaikowsky biography "a book which for revelation of character, for minuteness of detail in portraiture, may stand on the same shelf with the autobiographies of Herbert of Cherburk, Cellini and Casanova, and with the supreme masterpiece by Boswell." Mr. Hale is indulgent enough to translate several pages from the German version of Modest Tschaikowsky's book, and we are ruthless enough herewith to filch a part of the Hale translation, showing the routine of Tschaikowsky's daily life at Maidanowo and Klin from 1885-86 until his death in 1893.

"Tschaikowsky left bed between 7 and 8 o'clock. He drank tea, usually without bread, between 8 and 9, and read the Bible. After reading in the Bible he studied English or he read some serious work, not for pleasure alone, but for self instruction. For instance, he read Jahn's life of Mozart in German and noted and looked up words unknown to him; or he read the works of Spinoza, Schopenhauer and other philosophers. Then he walked in the open air for three-quarters of an hour. If he talked while taking his tea and walked with a guest, it was plain that he did not purpose to compose that day, but to instrumentate, to write letters, to correct a manuscript. When he was at work on a new composition, he saw no one the whole day. In former years he required the loneliness of his room, although the presence of his servant Alexei did not disturb his train of thought. In former years he was musically communicative, he used to discuss in the evening his pieces before they were finished and ask for expressions of opinion; later he became more reserved, and if he played one of his manuscripts on the piano he begged the bystander to refrain from any spoken judgment. After 1885 he never showed his manuscripts; the engraver was the first to see them."

"From 9:30 to 1 Tschaikowsky worked, and would brook no interruption. He would complete any disagreeable task before he began any labor of love. Returning from a journey, he first attended to his correspondence, which was the most irksome task to him after correcting manuscripts or proof. His correspondence grew to be so great that in the early 90's it busied him sometimes all day, and he would write thirty letters."

"His midday meal was at 1, and as his appetite was excellent, everything tasted good and he would thank the cook. Modest says that as his brother was modest in his ideas of cookery, the guests were often inclined to curse. After this meal Peter went a-walking whether the weather were fair or foul. He had read in some book that a man should walk in the open air at least two hours if he wished to be well. He observed this practice conscientiously, superstitiously, as though something terrible would happen if he came home five minutes earlier. On this walk he insisted on being absolutely alone; he could not bear even the companionship of a dog. An ardent lover of nature, he

could not endure expressions of appreciation. His own enjoyment was instantly cooled, the beauty of the landscape vanished the moment anyone said: 'How beautiful it is here!' During this walk he worked. He found the kernel of his chief musical thoughts; he planned the architecture of a work; and he noted down the leading themes. There were many notebooks for this purpose at the house in Klin, but when he forgot to take one with him he used any odd piece of paper, as the back of a letter, an envelope, a bill. The next morning he took these sketches and elaborated them at the piano. With the exception of two scenes in "Eugen Onegin" and some piano pieces and songs, he elaborated all his sketches at the piano; and as his memory was poor, he wrote down everything, and here and there indicated the instrumentation. In these sketches the work was customarily brought to a conclusion, and when he orchestrated the sketches were not materially changed."

"If he did not compose during a walk he would improvise. 'I remember,' says Modest, 'how one day at Grankino he told me on his return from a walk that he had improvised a wonderfully beautiful duet in the Italian style. I asked him to sing it to me, but he answered, 'The duet is so Italian that I am ashamed to let you hear it.' Some days after he said, 'I have not forgotten my duet; I sang it today. What a recitative! What a stretto! But there's no woman who can sing it.' Then he played it to me. I could not share his enthusiasm, but I asked him to write it. He answered, 'No, no; it doesn't go.'"

"If he was not busied with music during his walk, he declaimed and improvised aloud dramatic scenes (almost always in French). He often watched insects. In the garden at Grankino there was an anthill to which he was benefactor, for he provided it with insects from the steppe. He poisoned the pleasure of these walks the first years at Maidanowa by giving the village children money. They became a nuisance. They watched at every corner for him, they surprised him in the most unlikely places in the forest. Furthermore, the older boys and girls, and even men and women, grew bold and begged at every step, so that at last he was compelled to keep within the boundaries of his own park."

"He returned home about 4 and took tea; he read newspapers or magazines if he were alone; if there were guests, he delighted in talk. He worked again from 5 to 7. Supper was served at 8, and in summer he would walk before the meal, preferably with companions and in the open country where he could see the sunset. In fall or in winter he would play the piano for his own pleasure, either alone or with Laroche or Kaschkin. After supper he sat with guests till 11, and was glad to play cards or listen to someone reading. His favorite reader was Laroche, not because he had a special talent, but because his enjoyment was pictured on his face in every sentence—especially if the book were by Gogol or Flaubert. If no guest were present, Peter read generally historical works which were concerned with the end of the eighteenth or with the beginning of the nineteenth century, or he played solitaire and was somewhat bored. At 11 he went to his bedroom, made entries in his diary, and read for some time. After the summer of 1866 he never composed at night."

Tschaikowsky reading the Bible, Spinoza, Schopenhauer, and listening to tales by Gogol and Flaubert! There's a wide mental horizon for you. One time he writes to his brother that he took part in a "fürchterliche Kneiperei" at Moscow and spent much money. In 1885 Tschaikowsky composed "Manfred," the program of which was given him by Balakireff. "The work is so difficult and complicated that I for the time am Manfred himself." Arensky, his good friend, is rebuked for the unnecessary use of 5-4 time in a suite and for building a symphonic poem on the subject of Dumas' "La Dame aux Camelias." Tschaikowsky wrote: "It pained and wounded me and all your friends to learn that you had chosen such a subject. How can a cultivated musician pass by Homer, Shakespeare, Gogol, Puschkin, Dante, Tolstoi, Lermontoff and others to interest himself in a production by Mrs. Dumas, the younger, which has for a subject the adventure of a public punk, when this adventure is described in a fundamentally false, sentimental manner and not without vulgarity, although with French skill and effect?" Liszt's

melody is "often half Italian, but without the plasticity and the simplicity of genuine Italian folk melody." Bach is "truly a bore at times, yet a genius!" Cherubini's "Water Carrier," too, is "a bore." Zola was treated by Tschaikowsky in the following serio-comic fashion: "This scoundrel Zola! 'Germinal' happened to fall into my hands last week; I began it, allowed myself to be absorbed, and finished it late at night. I was so excited that I had palpitation of the heart and could not sleep. The next day I was sick, and I now look back on the novel as on a frightful nightmare." Tschaikowsky disliked Rubinstein's opera "Nero," but admired his playing of Schumann. As on a former visit to Paris Tschaikowsky was afraid to call on Saint-Saëns, so in 1886 he dreaded a visit to his French publisher, Mackar, who had been most generous to him. He went by Mackar's shop a dozen times. He drank a huge glass of absinthe. At last he made the plunge.

Tschaikowsky found "Henry VIII" worse than mediocre. At Pauline Viardot's house he spent two hours examining the autograph score of "Don Giovanni." "It was as though I had pressed Mozart's hand and talked with him." Massenet's "Manon" was "too sweet by far; so sweet as to provoke nausea. On the same day he wrote to his patroness, Mrs. Von Meck: "I feel best when I am alone; when trees, flowers, books take the place of human company. O God, how short life is! How much there is for me to accomplish before I can rest! When I am wholly well, as at this moment, then feverish thirst for work comes upon me, but the thought of the shortness of human life benumbs my energy." He wondered why Tolstoi spoke with contempt and hatred of all the announcers of the truth except Christ, and wondered too what Tolstoi thought of Socrates, Shakespeare, Gogol, Michael Angelo, George Sand, Dickens, Flaubert, Raphael and Turgeneff. Tschaikowsky wondered at Beethoven and feared him, but he loved him. He hated Beethoven's last quartets. He loved Mozart. Handel was "of fourth class significance." Gluck had "poor creative force." Brahms was "a conceited mediocrity recognized as a genius!" To Rimsky-Korsakoff Tschaikowsky wrote: "Your 'Spanish Rhapsody' is a colossal masterpiece of instrumentation, and you can hold yourself to be the greatest contemporaneous master." The composer of the "Pathetic Symphony" was always thoughtful of others. He wrote to Jurgenson asking him to see that pieces by Glazounoff and Rimsky-Korsakoff were played at a certain concert in place of pieces by him, to encourage them. He wrote to Rimsky-Korsakoff that Arensky was "blue" and needed mental stimulants. He begged him therefore to play an overture by Arensky instead of his own "Romeo and Juliet" fantasia overture at a forthcoming concert. His letters in these instances were in the nature of a personal entreaty.

Here end the quotations from Mr. Hale's quotations, but enough has been shown to make a reading of the original work worth while. Evidently modest, Tschaikowsky has succeeded in making the kind of book of which Carlyle said: "A well written life is almost as rare as a well spent one."

It is hard to discover whether of late certain railroad officials have led a more miserable existence than Harold Bauer, or whether the case is the other way round. At any rate, the English pianist is back from a tour inland, and his opinion of our much vaunted traveling facilities has dwindled very nearly to the freezing point. "But the

**M. A. GIRAUDDET** WM. L. WHITNEY  
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thermometer was very active," says Bauer, "when I traveled from Nashville to Pittsburg last week, and the train was held seven hours between Louisville and Cincinnati on account of a wreck just ahead. We arrived nine hours late in Cincinnati, missing all connections to Pittsburg, although the conductor had told us that the connection could have been easily made if the train, instead of waiting for the wreck to be cleared away, had been taken round by a branch line. Result, no train to Pittsburg until 7 the next morning (it was then 10:30 p. m.). The conductor came round calling out 'Cincinnati! All out!' All the passengers being good and respectable American citizens, accustomed to be bullied and to obey, responded to the call and bundled out to spend the night and their dollars at some hotel. That is to say, all the passengers except one—your humble servant. The latter, having paid his hard earned money to buy a berth in the Pullman car from Nashville to Pittsburg, did not see why he should have to pay hotel expenses in addition. A really pathetic scene with the conductor followed. I said: 'Mr. Conductor, I spent my last cent in the world to buy this Pullman car ticket. You surely have not the heart to turn me out to pass the night in the cold, cold streets just because the train is late?' The conductor stared, and repeatedly stolidly: 'Cincinnati. All out!' I then appealed to his tenderest susceptibilities, coughed a racking cough and referred in heartrending terms to the grief of my friends should I not survive the ordeal of a night on the streets. His stolidness changed to insolence, and he threatened to throw me off the car. My pathos changed to indignation, and I dared him to do it! He went in great excitement to fetch the station master and the Pullman superintendent. These gentlemen in no courteous terms requested me to leave the car, and on my refusal they repeated the conductor's threat, without, however, acting upon it. A violent altercation followed. I insisted that, having taken a Pullman car ticket from Nashville to Pittsburg, I had a right to the Pullman accommodation, and that the fact that the train was late made no difference whatever. I offered to leave the car on the condition that my hotel bill was paid; 'otherwise,' I said, 'my berth must be made up here, heat and light must be kept going and the porter must remain to give me a glass of ice water in the middle of the night, there being no tap in the berth.' I expressed myself as perfectly willing to be thrown out of the car by main force, but reminded them that they would take such steps at their Peril, with a capital P.

"They wavered, and were lost. My berth was made up, and I slept the sleep of the just until the

next morning, when I was awakened by the cowed and sleepy passengers stumbling disconsolately back to their seats. 'Good morning, gentlemen,' said I, looking out from between the curtains of my berth."

Bauer evidently is an artist also at other things besides mere piano playing.

"Bob" Cook, the college rowing "coach" says that he would rather have eight singers in a shell, than



BAUER REDRESSES THE WRONGS OF HUMANITY.

any other eight oarsmen, because they have a better sense of rhythm. On the other hand, rowers should do well in modern music where a strong "pull" is often a better asset than real talent.

Dudley Buck has composed music to the notorious soliloquy beginning: "To be or not to be."



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Gadsooks, but that raises the comb! The next thing to be set to music is assuredly the Constitution of the United States.

All the way from England come these pretty lines, headed: "A Musician's Wife to Her Husband":

As rain each fainting flower revives  
Which droops at close of day,  
Thy music cheers my soul, and drives  
Its weariness away.

Then play to me tonight, my love,  
Some sweet pathetic air,  
To raise my burthened soul above  
This woeful world of care.

For when the player's heart is found  
Responsive to mine own,  
It seems as if the very sound  
Were sweeter in its tone.

Then play to me; and make me glad;  
And banish all my fear,  
What though the world be cold and sad;  
Still thou, "my life," art here!

A New York newspaper devotes one-third of a column to an article headed "Louis, the Musician, Is Dead." It turns out that "Louis" was a guitar player who plied his trade in East Side cafés. When Eduard Lassen died not long ago, that same paper printed a four line obituary of the famous song composer and conductor. This recalls the caustic comment of Hans von Bülow when he read the New York newspapers on the morning after his arrival here aboard the steamer which also brought home John L. Sullivan. The pugilistic virtuoso had just polished off some European aspirant for championship honors, and the morning papers were filled with interviews detailing "John L's" own account of the event. Somewhere else—anywhere—was a two line notice telling of the arrival of "H. von Bülow, a pianist."

"What a shame!" exclaimed the manager who was breakfasting with Bülow; "to boom such a ruffian at your expense."

"Not at all," replied the pianist quietly; "it simply proves that the American newspapers and the American public consider Sullivan a greater artist



than Bülow, and from their standpoint they are doubtless right!"

Joseffy was a visitor to the artist room after Reisenauer's playing of the Liszt A major Concerto at the Saturday evening Philharmonic concert. That was the first time for years that anyone's else music had drawn the great hermit outside the hills of Tarrytown.

LEONARD LIEBLING.

THE stranger within our gates is always looked upon with a certain amount of awe, or, as the poet said (and truthfully, too): "Distance lends enchantment." If it could be mathematically arranged the probability is that the Moscow conductor would be thought the most remarkable

#### THE FOREIGN SWAY.

of all the foreign conductors coming here this season, simply because he comes 6,000 miles, while the others are only 3,000, 4,000 and 5,000 miles from New York. By inverse ratio those that are nearest are regarded with least consideration, to which may be due the size of the audiences at the Philharmonic concerts Friday and Saturday last. How is this to be remedied? When our home conductors conduct the concerts of the Philharmonic the players are phlegmatic, and the audience appears indifferent and is small. When the foreign conductors wield the baton, as they happily term it, the orchestra plays with vim, energy and enthusiasm, and there is no familiar breeding of contempt. This experience probably will commit the Philharmonic Society to foreign conductors as long as the available crop can be found in Europe. There are still to be had on the other side, for example in Russia, Rimsky-Korsakoff and César Cui and Glazounov; and there is John Svendsen, who conducted the Scandinavian concerts at the Trocadero in Paris during the Exposition, and whose wife is from Brooklyn; but he had better be careful—there is a little familiarity there. Then there is in Paris Chevillard, and, in England, Mr. Cowen, who con-

ducts the Philharmonic, and Sir Alexander MacKenzie, who recently has been through Canada on a tour which, of course, affects the situation here, and also introduces a kind of familiar element. Following these come Mengelberg, who conducts the Amsterdam Orchestra, known in Europe as the Richard Strauss Orchestra because it plays so many of Strauss' works, some of them from memory; Dr. Muck, of Berlin; Mahler, of Vienna, and the everlasting Nikisch, as well as Fiedler, of Hamburg, and Panzer, of Bremen, &c.

Mr. Mottl has not been satisfied with his artistic efforts on this side, and will not return here. He does not believe in the opera system in this city and cannot become contented with it. He has forgotten to remember the important fact that opera over here is a business matter and cannot exist otherwise, and that the \$20,000 he receives for his work here is made possible entirely from the fact that opera is a business institution with us. There is Schuch, of Dresden, who was here, however, some years ago on a flying trip. There are some half a dozen others available for the present, not counting the Italians. There are several conductors in Milan who could cause quite a sensation in Carnegie Hall with the Philharmonic Orchestra, and on a legitimate basis, too.

But our American conductors have very little "show" as it is called here. The orchestra will not submit to their theories; the concerts are not satisfactory because the playing is not satisfactory, and the result will be either the engagement of one of these great German conductors permanently, or a series of repetitions based upon the experiences for the concerts of this year.

It may be somewhat different when we go West, where they are supposed to be somewhat more unsophisticated in music according to our opinions here in the East, although we probably are wrong. The Pittsburgh people have offered Mr. Damrosch \$10,000 or more a year to conduct their orchestra. Mr. Damrosch did not succeed himself as the Philhar-

monic conductor, and he probably knows the reason why now, after all these conductors have been over here, these foreigners. Pittsburgh evidently still believes in America for Americans. But the Philharmonic concerts under home conductors are not calculated to create any desire for their perpetuation; the orchestra needs foreigners to stimulate it to do its share of the work artistically, and thus we remain under the foreign sway.

#### Casals in Pittsburgh.

PABLO CASALS made a magnificent success on Saturday night at the Pittsburgh Symphony Orchestra concert, Walter Damrosch conducting.

#### Lillian Nordica Granted a Divorce.

ME. LILLIAN NORDICA has been granted a divorce from her husband, who is known as Herr Doeme. Judge Bischoff, in the Supreme Court, confirmed the report of Referee Turner on Monday and formally announced the decree.

Sir August Manns will conduct the Good Friday sacred concert at the Crystal Palace, when Rossini's "Stabat Mater" is to be given, and he also hopes to conduct in June a grand jubilee concert at Sydenham in celebration of the fiftieth anniversary of the opening of the Crystal Palace. Mendelssohn's "Hymn of Praise" on Handel festival scale is to be given on this occasion.

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# ALFRED REISENAUER'S

## PRESS NOTICES

It is rare that a great artist is called out a dozen times at a Philharmonic Concert, but such was the case with Alfred Reisenauer after his first appearance here on Friday afternoon. Then he played an encore, after which he received another half dozen recalls. Saturday evening was a duplicate of the previous day, but he was compelled to play two encores before the applause ceased. This was proof that he had completely won his audiences on both occasions, and the following extracts from the papers emphasize his success:

It is the fashion to insinuate that no man can show how much of a pianist he is if he plays the concertos of the arch-pianist Liszt. Truth is often buried at the bottom of criticism. Liszt's concertos may not tax the highest interpretative powers of a musician, but they cannot be properly played by anyone who is not a master pianist. Now, Mr. Reisenauer had a singularly quick success with the audience yesterday, and what is still more singular he actually deserved it.

His technical equipment is of today and also of yesterday. He carries the traditions of Liszt up to date. His finger work is the quintessence of crispness, and with its perfect clarity and evenness goes immense power. He can make glittering curves out of his scale passages, and flash icy pinnacles of arpeggios in the frosty regions of the upper treble.

His fingers are most masterful, most independent. He has wrists of tempered steel. They bend and yield like a good Toledo blade, and, like it, they are instinct with power. Clarity and strength are the qualities of his technical delivery that force themselves upon the attention.

But his tone is not cold. It is warm and full blooded, manly and communicative. It has soft and sunset tints, but it never runs to morbid purples or sickly greens. It is a healthy tone, capable of fine varieties of gradation and many shades of wholesome color. His pedaling is beautiful and always shows a respect for the composer's harmony. His rhythm is clean and just.

Mr. Reisenauer played the A major Concerto of his master with evident affection. He treated the gleaming runs and double thirds with all the flame of his fiery style, but he read the slow movement as if it conveyed to him some genuinely deep poetic message. The manner in which he played the accompaniment to the 'cello solo was masterly.

But it is unnecessary to go further into details. He played the concerto very musically, indeed poetically; and as his conception of it was big and manly, so was his playing. He was called out repeatedly, and finally added to the program his own private Liszt transcription of Chopin's familiar "Maiden's Wish."—New York Sun.

### WARM WELCOME FOR NEW PIANIST.

**Reisenauer Proves a Player of Power  
and Imagination on His Debut.**

Alfred Reisenauer, a pianist, made his first public bow before an American audience yesterday afternoon at the public rehearsal of the Philharmonic Society. Reisenauer comes heralded by reports of European successes, and at yesterday's concert he proved himself a player of marked ability. He executed Liszt's Second Concerto in a manner that showed the performer's sympathetic comprehension of this big work. With tempera-

ment he is well endowed. His tone is large and virile, while the effects he achieves are sentimentally powerful and wholesome.

Never does he lapse into the dawdling habits of drooping eyed pianists whose sighing means more than their playing. Big and hearty is Reisenauer's playing—he is a pianist for men to admire.

The Liszt Concerto he performed with an exultant dash, and after much applause and repeated recalls he played Liszt's ornate version of Chopin's song, "The Maiden's Wish."—New York World.

By his playing of the concerto Mr. Reisenauer disclosed himself as an able and a highly interesting artist, a man of insight and of authority. His touch seemed susceptible of a wide range of color and possessed in particular a peculiar "singing" quality. All his playing was instinct with life and directed by an admirable taste.

The concerto culminated in a perfect torrent of technical dexterity and aroused a storm of applause.—New York Herald.

Mr. Reisenauer proved himself a master technician, and also a man of feeling. In the gorgeous Liszt music he showed splendid power and a big style; in his own transcription of Chopin's song, "A Maiden's Wish," which he added as an encore, he revealed tenderness and delicacy.

The audience was mightily moved.—Mail and Express.

### REISENAUER'S GENIUS FINDS FULL PROOF.

**Pianist Evokes Great Enthusiasm in  
Carnegie Hall. Best Artist  
Since Rubinstein.**

Much as the average New York musical season offers of what is excellent, it is not often a single musical event calls forth extreme enthusiasm from those who follow diligently the artistic doings of this city. But there was just such enthusiasm yesterday afternoon in Carnegie Hall, when Alfred Reisenauer, the German pianist, appeared for the first time in America with the Philharmonic Orchestra at its fifth public rehearsal. Reisenauer stood out triumphantly. Still more remarkable does Reisenauer's success appear when it is considered that his pre-eminence as a pianist is little known in America. But the audience recognized immediately the presence of a great pianist—a great musician. It took only Liszt's Concerto in A major, No. 2, and his transcription of Chopin's "Maiden's Wish" to establish Reisenauer's fame in America. He is the greatest artist on the piano who has been heard here since the days of Rubinstein.

There is no seeking after effect in his playing. He puts into musical expression the work of the composer he is interpreting. But his playing does not reveal merely painstaking study and musicianly devotion to his task; it glows with the inspira-

tion of the interpreter's soul. Seldom, indeed, are found in a single person the temperament and technic of a virtuoso and the best characteristics of a musician blended to such wonderful perfection. What an inexpressibly beautiful performance he gave of the Liszt Concerto! It seemed as if this work had never been heard before, so vibrant with sensuous beauty was it in Reisenauer's hands. The most impassioned eloquence was proclaimed with overpowering breadth and forcefulness, and withal there was a delicacy, a tender gracefulness that was amazing. It was apparent immediately that this pianist's technic was extraordinary—not in the sense that Rosenthal's is, but because it fulfills so wonderfully every impulse of the player's heart. Runs, trills, octaves were executed with an ease and elasticity that astonished, and throughout his repose was of the sort that marks the master.—New York Press.

The soloist of the occasion, Mr. Reisenauer, delighted the audience. Judging by the applause bestowed on him it is safe to predict that he will have a successful tour in this country. Good pianists have been scarce in our concert halls of late, and Mr. Reisenauer is evidently not only good, but one of the best. His number was the A major Concerto of Liszt—a wise choice, for this concerto is undeservedly neglected in favor of its companion in E flat.

Mr. Reisenauer had the advantage of being a genuine pupil of Liszt, and he certainly made good use of his opportunities. It was difficult to say what made the most agreeable impression yesterday—his clear exposition of the concerto's intellectual contents, his exquisite and varied touch, the amazing ease with which he overcame technical difficulties, or his success in enabling the audience to enjoy the sentimental aspect of the work in its reposeful moments. His delicious pianissimo has none of the affectation of Sauer's, and is counterbalanced by a virile muscularity that manifests itself splendidly in climaxes. His tonal refinement is astounding, and his taste impeccable, so far as could be judged by yesterday's performance. In the Lisztian, or, rather, Lisztish, transcription of one of Chopin's Polish songs, which he had to add as an extra, in response to irresistible applause, he played a trill with a delicacy and a dynamic subtlety of shading that even that world famed triller, Madame Melba, could not equal; and the whole spirit of the piece was admirably revealed. Those who had the good luck to hear Mr. Reisenauer yesterday will look forward to his recitals with keen interest; and those who attend the concert tonight will have reason to call themselves fortunate if he repeats the little improvisation with which he yesterday connected one of the themes of the Liszt Concerto with the Chopin song. It was a lovely and unexpected detail.—Evening Post.

Mr. Reisenauer comes to America with a great reputation, especially as an interpreter of Liszt's music, and it was in this that he chose to present himself for the first time to this public. He is a player of immense technical power, facility and

fleetness. He has what old Sir John Hawkins calls a "volant finger" in Liszt's glittering, cascading passages. He commands a wide range of dynamic power, and if he seemed to dwell chiefly on both extremes of it yesterday afternoon it was doubtless because Liszt dwells on them in his music. His playing of the concerto was of the highest kind of bravura from beginning to end—but how little it signified of Mr. Reisenauer's real qualifications in the deeper and truer things of music! A glimpse into what these may be—but not much more than a glimpse—was given when he came back to the piano after many times bowing his acknowledgments of the stormy enthusiasm he had aroused, and played Liszt's arrangement and adornment of Chopin's song, "The Maiden's Wish." There were much tenderness and delicacy in it, and even in its short compass he showed forth an amazing variety of beautiful tone color. There were abundant signs in all this that Mr. Reisenauer is a great artist, one from whom further disclosures are desired. They will doubtless be forthcoming in the near future.—New York Times.

Mr. Reisenauer played Liszt's Concerto in A major, and, after it, since the enthusiasm of the public (an afternoon Philharmonic audience, let it be noted) required something more to quiet it, Liszt's transcription of Chopin's Polish song, "The Maiden's Wish." He is a technician par excellence, but something vastly greater and better—a pianist of the large, musicianly, serious school. He put dignity and breadth even into the meretricious adornments of the Chant Polonoise; he spoke like a prophet in all the portions of the concerto which would admit of such a proclamation. He won an unusual triumph, and he deserved it; and he shall be thrice welcome when he returns to the local concert platform to discourse in the language of Bach, Beethoven, Schumann and Brahms—if he will.—New York Tribune.

But who, oh! who could have foretold that a mere pianist would rush in and steal not only the thunder of applause from the "prima donna conductor," but also the lightning notes from Prima Donna Sembrich herself in the famous Mazurka of Chopin which she always sings in Polish as an encore? Alfred Reisenauer, the new German pianist, did all this. Talk about wrist motion—this man plays with a giant swing of the arms from double jointed shoulders. His climaxes are huge. But his singing tone and his cyclic pedaling may be admired and studied well by young persons. He makes his instrument sound like something besides an advertising medium. The second Liszt Concerto, with its pensive, recurrent *idée fixe*, was well chosen for his debut. And when the house rose at him after a blazing close, and he at last sat down and seemed to be improvising on the same "fixed idea," even the orchestra smiled. Just a clever bit of modulation, and presto! there were Reisenauer and his singing tone doing the regular Sembrich "stunt." Liszt's own variations on the song supplied this most graceful encore.—Evening Sun.

#### Dates Ahead.

OMAHA, . . . Feb. 1  
OGDEN, . . . " 3  
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#### Week Feb. 8.

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## KELLEY COLE'S RECITAL TOUR.

**KELLEY COLE**, the young American tenor, who is making this season his first concert tour in this country since his long sojourn abroad, is scoring a triumph with his every appearance. In a recital in Montreal, where he appeared January 12, and in Grand Rapids, Mich., where he filled an engagement with the Schubert Club January 19, the critics were enthusiastic in their praise of his beautiful voice and finished art, as may be seen from the appended clippings:

Kelley Cole easily bore off the honors of the evening. Practically unknown to Montrealers, he quickly became en rapport with his audience. He sang Handel's Recitative and Aria exceptionally well, and in German songs and those of lighter vein in English he demonstrated the perfect cultivation of his voice, combined with absolute control of breath. Through the warmth and intelligence of his singing during the evening he has established himself in the hearts of Montreal music lovers as a splendid singer, and will doubtless be heartily welcomed in future.—*Montreal Star*, January 13, 1904.

Kelley Cole sings with excellent art, and admirably manages his voice, whether it be used to express the grave or gay, lively or severe.—*Montreal Daily Witness*, January 13, 1904.

Mr. Cole seemed able to make his selection at random, and yet to be equally enjoyable in them all.—*Montreal Herald*, January 13, 1904.

In Kelley Cole's voice was heard a tenor which possesses splendid qualities, both of volume and richness. The charm of his singing is in his manner, and while in robust passages he is splendid, in the tender phrasings he was equally delightful.—*Montreal Gazette*, January 13, 1904.

Kelley Cole, tenor, is one of the most delightful and artistic ever heard in this city. His voice is wonderfully sweet in quality, and he sings with exquisite style and finish, and has a remarkable degree of originality. He sang a number of new and charming songs in English, and his group of German songs was also artistically done.—*Grand Rapids Herald*, January 20, 1904.

Kelley Cole, the tenor, who was one of the artists of the evening, captured his audience with his voice, which is of a beautiful clearness, having a touch of mellow baritone quality in the lower tones. Mr. Cole's especial gift, however, is in his reading, not of musical notes, but of words, his sympathetic, enthusiastic, and often playful interpretations claiming the attention of the dullest listener.

His first group included Schubert's "Du bist die Ruh," two charming songs of Hugo Wolf, one by Schütz, and "Salomo," by Hans Hermann. He was persistently recalled after the last number and gave a particularly piquant rendition of the old English "Oh, the Pretty Creature."

Later in the evening Mr. Cole again appeared before an audience which was eagerly awaiting him, and he did not disappoint the most

expectant. His group of songs was arranged with an idea to contrast, the pathetic "Gone," from Sullivan's "Songs of the Wrens"; the tender old Scotch "Mary," the brooding beauty of "Lovely Night," from Landon Ronald's cycle "Summertime," and the bright "Sunbeams" from the same author, giving much opportunity for light and shade. The contrast idea was presented still more strikingly in the two sweet lyrics by Somerville, which he gave as an encore, and the audience was even then loathe to let him go.—*Grand Rapids Evening Press*, January 20, 1904.

Kelley Cole, the young tenor, who was secured as a soloist, charmed his audience. He sang a group of German songs and responded in a happy manner to an encore. Mr. Cole possesses an exceptionally sweet, well balanced voice, and he has the rare gift of a distinct enunciation. Added to this is a very pleasing personality. He imbued all of his numbers with an individuality and happy brightness that are bound to reflect themselves on an audience, and therein lies the greatest charm of this young singer. In his second group of songs "Mary," from the old Scotch, was an admirable piece of work. He caught the spirit of the song as only an artist can; the higher notes, though scarcely breathed, were clear and tender to a wonderful degree.—*The Grand Rapids Evening Post*, January 20, 1904.

## Clifford Wiley Recitals.

**BARITONE WILEY** is busy these days singing at various concerts and musicales in and out of the city. Mr. Wiley left on Sunday for Boston and sang at Lowell, Mass., Monday, before the Middlesex Women's Club, of that city, the following recital program: "O du mein holder Abendstern" ("Tannhäuser") (Wagner), "Am Meer" (Schubert), "Dichterliebe" (Schumann), "Under the Rose" (Fisher), "Drink to Me Only With Thine Eyes" (Old English), "What Is Love" (Owst), "Lend Me Thy Fillet, Love" (Brockway), Prologo, "I Pagliacci" (Leoncavallo), "Shepherd, See Thy Horse's Foaming Mane" (Korbay), "Mohac's Field" (Korbay), "The Sands o' Dee" (Clay), Toreador Song ("Carmen") (Bizet).

## Maria Von Unschild in Washington.

**MARIA VON UNSCHILD** met with brilliant success in Washington last week when she appeared with the Symphony Orchestra. She was greeted with several recalls.

## Olive Mead and the Boston Symphony.

**MISS OLIVE MEAD** will play the Beethoven Concerto with the Boston Symphony Orchestra in Boston, Cambridge and in Baltimore on the February tour.

## Obituary.

## Annie Chambers Ketchum.

**MRS. ANNIE CHAMBERS KETCHUM**, author of "The Bonnie Blue Flag" and other war songs, died in St. Vincent's Hospital Wednesday afternoon of last week in her eightieth year. Mrs. Ketchum belonged to a distinguished Kentucky family. Her only child, Mrs. A. W. Hart, resides at Louisville. Three grandchildren also survive the song writer.

## Louise Rosalinde Killian, the Soprano.

**THIS** Southern girl, who has a beautiful dramatic soprano voice, was heard in New York last week in the aria "Una voce poco fa," from Rossini's "Barber of Seville," at a large Fifth avenue reception. Her voice is a glorious one, and she has temperament, animation, tenderness and brilliancy. Her style is charming, and her singing marked her a true artist; she was greeted with a genuine ovation. She has booked a number of engagements for this season, among them receptions, chamber concerts and an appearance at the Waldorf-Astoria at an early date. The young singer was heard in concert at Carnegie Hall early in January, singing the Jewel Song from "Faust" with finish of style. "I Know That My Redeemer Liveth" ("The Messiah") she sang with warmth and breadth.

## Wm. L. Whitney International School.

**THE** following program was recently given at the Wm. L. Whitney School: Miss Inez Story (Tosti, Mozart), Fred Cutter (Tosti, Scarlatti, Brahms), Miss Edith Patterson (Cesti, Lotti, Fauré), Miss Blanche Fox (Bemberg, Martini), Miss Vera Curtis (Thomas, Bemberg, Debussy), Miss Carlo Atkinson (Massenet, Old French), Miss Edith Nichols (Franz, Delibes).

## Wilczek Plays at Two Musicales.

**FRANZ WILCZEK**, the well known violinist, played last Sunday afternoon at the home of Mr. de Forrest and on Wednesday was heard by the guests of Mrs. Trenor Park.

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Dr. Chev. G. Ferrata, with his one act opera, "Il Fuoruscito," was awarded an honorary mention in the International Opera Competition (Sonzogno Prize), decided in Milan, Italy, November, 1903. (Judges: Massenet, Humperdinck et al.) Ferrata's style of composition shows great originality and decided individuality.

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# Chicago.

CHICAGO, ILL., February 1, 1904.

**T**HE announcement that Enrico Framonti was to appear as soloist on Friday attracted a larger audience than usually assembles for the public rehearsal of the Chicago Orchestra. Though only a comparatively short time in the city, Mr. Framonti has done more than anyone to convince the Chicago public of the artistic possibilities of the harp. On Friday's program Mr. Framonti assisted Alfred Quensel, the excellent flutist of the orchestra, in a thoroughly scholarly presentation of Mozart's Concerto for flute and harp, which received its first performance in the concerts of the Chicago Orchestra. It is not a work of especial musical interest, though it shows the flute, that very limited instrument, to the best possible advantage. The harp in the first two movements has few opportunities, being for the most part overpowered by the accompaniment. In the last movement and in the Carl Reinecke Cadenzas it was heard to better advantage. The childlike Mozart music, which was at times almost trivial, seemed to please the mood of the audience, and Mr. Quensel and Mr. Framonti were recalled many times. The Mozart Concerto was preceded by the Haydn E flat Symphony, which, of course, received a thoroughly accurate and tasteful performance. But Haydn and Mozart should be administered to modern audiences in moderation. It is well to repeat occasionally in this day of extremes in music—of empty orchestral effects on the one hand and deeply philosophical music on the other—the lesson of simple tonal beauty, absolute symmetry of form, and design and naïve, childlike mood and expression. However, two such ultra-classic numbers in succession are a severe test to the piety of even the most sincere.

In delightful contrast came the ever fresh and beautiful Eighth Symphony of Beethoven in the second half of the concert. To this Mr. Thomas gave an absolutely traditional performance. It abounded in sincere musical feeling, and was full of poetry and humor. But it happily escaped all hint of exaggeration in tempo or in tonal and dynamic contrasts.

The most beautiful of all symphonic poems, Liszt's "Les Preludes," closed the program.

In the last movement of the Eighth Symphony it was noticed that Mr. Thomas and his men played the opening theme with special spirit and emphasis. To those who know the little German text which tradition has connected with this theme, and who are also acquainted with the present financial condition of the orchestra, it was not surprising that Mr. Thomas should have played it with so much feeling. For the benefit of those unfamiliar with this text I herewith append it: "Alle mal Geld hier! Geld hier! Geld hier! Alle mal Geld hier! Geld hier! Geld hier! Gott bewahre! Gott bewahre!"

The next concerts of the Chicago Orchestra will take place as usual on Friday and Saturday of this week, February 5 and 6. Jacques Thibaud will be the soloist.

## ALLEN SPENCER'S RECITAL.

Monday, January 25, Allen Spencer gave his annual piano recital in Kimball Hall. In spite of the zero weather a goodly number of Mr. Spencer's many friends and admirers were present and warmly applauded an excellent performance of the following program:

Papillons, op. 2.....Schumann  
Prelude and Fugue, op. 14.....Bernard  
Valse, op. 64, No. 2.....Chopin  
Prelude, op. 45.....Chopin  
Polonaise, op. 53.....Chopin  
Maerchen (Fairy Tale), op. 162, No. 4.....Raf  
Etude Chromatique (MS.).....Lutkin  
(Dedicated to Mr. Spencer.)  
Valse, from op. 60.....Schutt  
Pres de la Mer (By the Sea), op. 52, No. 4.....Arensky  
Intermezzo in Octaves.....Lescheizky  
Etude in D flat.....Liszt  
Rhapsodie, No. 11.....Liszt

Mr. Spencer, who has already attained wide recognition as a pianist and teacher, is not satisfied to rest on his laurels, if one may judge by the improvement that he showed on this occasion over all previous performances that it has been the writer's good fortune to hear. He has gained in poise and control, so that his technical equipment is shown to increased advantage. Musically he is the same serious, sincere player, who never works for empty effects. And it was in the serious numbers of the program, the Prelude and Fugue of Bernard—a very interesting and worthy work of an almost unknown composer—the Chopin Prelude and Polonaise, and the Liszt Etude, that he attained his best results. The Polonaise was played according to the accepted interpretation, very accurately, and attained a fine climax. The Prelude was very poetic and showed some fine pianistic effects, especially in the cadenza. The Liszt Etude was both technically and musically the best number on the program. In addition to the Bernard Prelude and Fugue one other novelty was offered, the Lutkin "Etude Chromatique." It is a grateful if rather difficult work.

The recital was under the auspices of the American Conservatory.

## CHICAGO MUSICAL COLLEGE PUBLICATIONS.

Perhaps one of the most convincing evidences of the widely extended influence of the Chicago Musical College is the fact that it is able to publish some of the more important works which are from time to time submitted to them by composers, and that in many instances the circulation of these publications is not limited to the very large clientele of the college but extends to all parts of the country. Notable among works recently issued by the college is the very practical and thoroughly systematic one on piano technique by Dr. Ziegfeld, which was published last year, and which is now in its second edition. Manager Ziegfeld says he was astonished at the unexpected demand for the work, which comes not only from Chicago but from all parts of the country.

The most important composition which the college has yet issued is the Piano Concerto by Adolf Brune. It is a very worthy and interesting work, and one that might well be in the repertory of any artist. For though not very difficult technically, it is most intricate musically, and on the whole very grateful and effective. Mr. Brune has carefully avoided all hint of the conventional sonata form. The work comprises four movements in one, Allegro, Scherzo, Andante and Finale, which are but three successive treatments of the thematic material announced in the first movement. Mr. Brune brings to his aid all the resources of scholarly musicianship, and has handled his very fine thematic material in a most effective manner. Another interesting work soon to appear is the "Sacred Dance," by Herman Devries. Mr. Devries, though renowned as a singer, is not nearly so well known as a composer as his many effective songs and piano works entitle him to be. This particular work is very characteristic of Mr. Devries. It is a simple dance form, with several well contrasted themes. The rhythm is especially marked and vivid, and it works up to a stirring climax.

GLENN DILLARD GUNN.

## CHICAGO NOTES.

### Emil Hofmann's Recital.

Among the singers of Chicago few are possessed of more serious ideals than is Emil Hofmann, as the program of his recital last Tuesday evening clearly showed. Beginning with the "Rosen lieder Cyclus," of Philipp zu Eulenburg, which he presented for the first time in Chicago, he next paid compliment to local composers, who were represented by two delightful works, Weidig's "Night Whisperings" and Heinrich's "Who Knows." Then followed two of the most beautiful songs of Schubert's "Das Wanderer" and "Du bist die Ruh," and two equally characteristic songs of Schumann, "Ich grolle Nicht" and "Frühlingsfahrt." These were selected with the obvious intention of contrasting these great masters of the German Lied with that prophet of the new school, Hugo Wolf, who was represented by a group of eight

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songs. Europe is almost unanimous in giving to Wolf the title of founder of the new German Lied, and it was both interesting and instructive to have this opportunity to become better acquainted with his songs and to be able to compare them with the works of the older masters.

Mr. Hofmann gave some very artistic interpretations. Indeed this is the thing most characteristic of his work, sincere, tasteful interpretation. He was warmly received, and after the "Elfenlied" of Wolf was obliged to give an encore. His success was largely due to the splendid accompaniments of Edwin Schneider. Mr. Schneider's artistic work at the Hamlin concerts at the Grand Opera House and Madame Sembrich's, both here and in other cities, has elicited much favorable comment from the daily press and the musical journals.

#### Sauret in Pittsburg and Cincinnati.

Emile Sauret has appeared as soloist this year with the Cincinnati Orchestra and with the Pittsburg Orchestra, and later in the season will play with the Boston Symphony Orchestra. It is hoped that arrangements will be made to have him play here with Theodore Thomas. Sauret is playing with the same fire, exquisite beauty of tone and tremendous technic and musicianship which made his appearances on his American tour seven years ago a series of triumphs. The following are extracts from a Cincinnati and Pittsburg paper regarding his recent appearances in those cities:

#### VIOLINIST GAINS CROWD'S APPLAUSE.

Big Audience Makes Symphony Concert a Success.

One of the most enthusiastic audiences which ever attended a Symphony concert during the existence of the association was present last night at Music Hall, and gave both Sauret, the soloist, and Mr. Van der Stucken, the director, an ovation.

Sauret, the violinist, repeated his successes of Friday afternoon, his tones of velvety softness and his finished, masterly playing eliciting storms of applause.—Cincinnati Commercial Tribune.

#### MASTER OF THE VIOLIN WAS SUPERB SOLOIST.

Emile Sauret Appeared With the Pittsburg Orchestra Last Night.

It has been a number of years since the appearance here of Emile Sauret, violinist, and therefore his coming as the soloist of the twelfth concert of the Pittsburg Orchestra last evening was very much as if he were a stranger. Mr. Sauret is at present engaged in teaching at the Chicago Musical College, but his concert playing is of such very high order that he is always required by his admirers to make a certain number of public appearances. He is an elderly man, a matured artist, who plays with an understanding which loses nothing in emotional qualities through its distinct intellectual strength.

His first number was the Mendelssohn Concerto for violin and orchestra, and in the playing of this he aroused the greatest enthusiasm, the second movement winning, perhaps, most praise. He was eagerly recalled and not suffered to retire until he had given a supplementary number. Mr. Sauret's technic is equal to the greatest demands put upon it, and his tone is marvelously sweet and appealing.

For his second number he played one of his own compositions, an Elegie and Rondo for violin and orchestra. This is a work of great merit, and might well be in the repertoire of every concert violinist. It is beautiful in melody and of a high order of composition. After

playing this Mr. Sauret was again recalled, and gave as encore "Der Rothe Sarafan," with piano accompaniment, in which he repeated his former triumphs.—The Pittsburg Gazette, January 23, 1904.

#### Hamlin's Concerts Resumed.

George Hamlin's series of Sunday afternoon concerts, which was interrupted by the closing of the Chicago theatres, will be resumed probably early in February, under the management of Clarence L. Speed. W. J. Etten, under whose management they were given during the past two seasons, has left the city to assume an important position on the new Hearst paper in Los Angeles, Cal.

George Hamlin sang on January 20 at the concert given in the Valentine Theatre, Toledo, Ohio, by the Eurydice Club. Of his appearance there the Toledo Blade says:

"Beyond and above his merely vocal qualifications, Mr. Hamlin's claim to distinction is that he is an artist in the strictest and truest sense. He mixes his voice, as somebody or other did his colors, with brains, and the gray matter is clearly in evidence throughout his work. Though he makes a specialty of Strauss, his interpretation of 'Where'er You Walk' (Handel) was strictly in accord with the best traditions, and his delivery of the drinking song from 'Cavalleria Rusticana,' which he gave as an encore, was equally successful in a totally different style."

#### Mrs. Adah M. Sheffield.

Mrs. Adah M. Sheffield has been filling many engagements in oratorio, concert and recital recently throughout the Middle West, and returns with many flattering press notices, of which several are herewith reproduced. Mrs. Sheffield's next important engagement is with the Arion Musical Club in Milwaukee, when she will sing the soprano part in "The Atonement," by Coleridge-Taylor.

Mrs. Sheffield, the soprano, is a singer of great charm, both of presence and voice. There has not been a soprano to equal her heard here in years. Her voice is true, high and clear, with always a full roundness of tone. She enunciates distinctly and sings with much style and finish. Most of her songs were sung without notes, and to hear her soar gayly in a run, or linger over a trill, was like hearing a bird sing, so great was the ease and perfection of her art. Much feeling was shown in the Cavatine from the "Queen of Sheba." In the last number, Massenet's "Elegie," with Mr. Steindel playing the cello obligato, in the opening measures, her voice seemed almost an echo of the instrument, so truly was it placed. Altogether the concert was delightful, a thing to enjoy and remember, and the Fortnightly deserves great credit for giving people an opportunity to hear such good music.—St. Joseph News and Press, October 14, 1903.

The concert at Concordia Opera House last evening was thoroughly enjoyed by the large audience present, and one could hear nothing but favorable comments at its close. Mrs. Sheffield, the soprano, made a pleasing impression. She has a fine stage presence, possesses a rich and powerful voice and sings with excellent method. She was in splendid voice and rendered her songs with

the fine perception of the artist. Her second encore was one of Mr. Seeboeck's dainty compositions.—Watertown, Wis., January 18, 1904.

The concert took place at the Methodist Church, and the artists appearing on the program were W. C. E. Seeboeck, pianist, and Mrs. Ada Markland Sheffield, soprano, both of Chicago. Mrs. Sheffield completely captivated her audience with her birdlike voice, with her tones as pure as a bell, and with her charming personality. Her interpretation was excellent, and in the opening aria she exhibited great brilliancy. She responded very graciously to enthusiastic encores. At the close of the program an informal reception was held, and many of the club members and others greeted Mr. Seeboeck and Mrs. Sheffield with words of appreciation and praise.—Mattoon (Ill.) Gazette, Friday, December 18, 1903.

#### F. Wight Neumann's Announcements.

F. Wight Neumann announces that he will open his 1904 season at the Auditorium Wednesday evening, February 10, with a song recital by Mme. Lillian Nordica. An entirely new program is promised by this popular artist.

Mr. Neumann announces further the following recitals: Alfred Reisenauer, Music Hall, Thursday evening, February 11, and Sunday afternoon, February 14.

Harold Bauer, Music Hall, Sunday afternoon, February 21.

Emil Liebling, Music Hall, Thursday evening, February 25.

Max Heinrich, Music Hall, Sunday afternoon, February 28.

Ferruccio Busoni, Music Hall, Thursday evening, March 3, and Sunday afternoon, March 6.

Rudolph Ganz, Music Hall, Sunday afternoon, March 13.

Madame Schumann-Heink, Music Hall, Sunday afternoon March 20.

Dr. Richard Strauss, assisted by his wife, Mrs. Strauss-de Ahna, Auditorium, Wednesday evening, April 20, and a lecture for the children by Ernest Thompson Seton, Saturday morning, March 12.

#### Birdie Blye.

Mme. Birdie Blye, who has just arrived in Chicago from the East, will remain here playing in the vicinity until the end of March, when she will return to New York to fill further engagements there.

#### American Conservatory.

The American Conservatory will give a recital Saturday afternoon, February 6, at Kimball Hall, the perform-

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ers being Adolf Weidig, the Misses Beth Garnsey, Albertine Heller and Mrs. W. P. Schelke.

Mr. Weidig will play with Miss Garnsey two movements of the César Franck Sonata in A major, and with Miss Heller the Brahms A major Sonata.

#### Chicago Musical College Announcements.

The regular course of weekly lectures and concerts of the Chicago Musical College, which have been interrupted by the closing of the halls and theatres, will be resumed on Saturday, February 6, in Music Hall, when Felix Borowski will lecture at 1 o'clock, and Homer Grunn will give a piano recital at 2:30. The first concert by the Sauret Trio—Emil Sauret, violin; Rudolph Ganz, piano, and Bruno Steindel, 'cello—will take place in Music Hall Tuesday evening, February 16, at 8 o'clock. The next concert of the series given by the Spiering Quartet is set for March 7 in the same hall.

#### Sue Harrington Furbeck.

Mrs. Sue Harrington Furbeck continues to meet with her accustomed success in concert and recital. Some of her recent appearances have evoked the following complimentary press notices:

What was billed as the Symphony concert, however, furnished the opportunity for Mrs. Sue Harrington Furbeck to score a success such as has rarely been achieved in this city. Equipped with an artistic versatility, which lent itself readily to the interpretation of lieder or ballad singing, her every appearance evoked unusual cordiality, and, besides, she deserved it, too.—Detroit Tribune.

Mrs. Furbeck possesses a charming contralto voice, and her powers of expression and true artistic interpretation merited the hearty applause she received.—Richmond, Ind., Daily Republican.

Mrs. Furbeck made a distinct impression upon the audience. She rendered her first difficult numbers in German in a manner that brought out her splendid quality and compass of voice, which is a contralto of much depth, power and expression. It was in her second group of songs, and especially in the song "Shall We Not

Love," by Ganz, she seemed to take a firm and lasting hold upon the audience.—Richmond, Ind., Item.

Mrs. Furbeck has never appeared in this city before, but is a singer of note, and the Musical Club is to be congratulated upon bringing her here. Her numbers were all greatly enjoyed, and she responded to encores after each number.—Richmond, Ind., Telegram.

Mrs. Sue H. Furbeck, contralto, a young woman of gracious personality, was the soloist, and showed a well controlled and sympathetic quality of voice. Her interpretation of the Elgar songs was finished and beautiful, and her group of songs was well presented. As an encore she sang Max Heinrich's "Who Knows?" in a dainty and pleasing manner.—Detroit Free Press.

Mrs. Furbeck is a graceful woman, with a rich, deep contralto voice. Her work was careful and artistic.—Detroit Journal.

#### Benefit Concert.

An interesting musicale was given in the parlors of the Woman's Club on the afternoon of Saturday, January 30. The American Lady Quartet, composed of Mrs. G. Maie de la Barre, first soprano; Mrs. Hattie Lodding Swartz, second soprano; Mrs. Ada Frisbie Reynolds, first alto; Mrs. Pauline Putnam Post, second alto, presented the program, assisted by Mrs. Seymour D. Carpenter, lecturer; Miss Evalynne Renschler, pianist; Herman Braun, violinist, and Paul C. Beebe, 'cellist.

#### Ganz in Galesburg.

Many eminent pianists have appeared before the Galesburg public, but none have earned such eulogistic notices as were given Rudolph Ganz on the occasion of his recital there on the evening of January 21. Two of them are herewith reproduced:

The largest audience that has yet gathered in Galesburg to a piano recital greeted the well known Swiss recitalist, Rudolph Ganz, last night at the Central Church as he appeared in the second of the Artists' Course of recitals given by the Knox Conservatory of Music, and his appearance gave the music lovers of the city a treat that is not often accorded them.

Mr. Ganz was not a stranger to a Galesburg audience, as he appeared in recital here last year during the Music Teachers' Conven-

tion, and many have heard him in Chicago. He is recognized internationally as a virtuoso of the first rank. He has gained prominence also as a composer. He is said to have played with success in concert at the age of ten, and won a position as a great concert artist before his twentieth year.

The program given last night was chosen only from the greatest masters, and several of the numbers are seldom heard at recitals owing to their difficulty. Long continued and heartfelt applause on the part of the audience throughout the evening showed the appreciation with which the different numbers were heard.

The first number on the program was Thirty-two Variations in C minor, by Beethoven. From the very first chord of this number he showed his wonderful technic, and the ease with which he rendered the most difficult trills and runs showed that he had pianist quality beyond criticism.

The next group was chosen from the works of Chopin, the Scherzo in C sharp minor being the first. This number was not a mere interpretation of the thoughts of the composer. It was more than that. His personality, as shown in this number, made his hearers feel an attachment for him not caused by overwrought emotions, but by their admiration for his perfect rendition of the composition.

Two rhapsodies by Brahms, the one in B minor and the other in G minor, were next rendered. The wonderful spirituality imparted by Mr. Ganz in the two numbers brought the audience into a complete ecstasy. He does not belong to that category of pianists who, possessed of passionate temperaments, work upon the emotions of their hearers, taking them by storm and leaving a feeling of depression when they have concluded; but rather belongs to that smaller class called the spiritual pianists, as these numbers evidenced.

Liszt's "Chapel of William Tell" and "At the Spring" were probably the most beautiful in their harmony of any of the numbers given. Soft at times so as hardly to be heard and again heavy, loud and passionate, the audience was completely captivated. The applause following this number lasted for many minutes, and Mr. Ganz was compelled to respond to an encore and played a Chopin number.

The program closed with "Isolde's Love-Death," the Liszt arrangement of the music from the Wagner tone drama. This selection is so difficult that it is seldom attempted by pianists. But difficulty was of no consequence with the great pianist. It seemed as if the more difficult the number was the easier it was for him to interpret it. It was here that Mr. Ganz scored his most pronounced success. The number proved to be an exquisite tone poem, as delicately sad and appealing as its name implied. It was this number that was most pleasingly interpreted to the audience, for the musical understanding necessary to grasp the poetic thought and the imagina-

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tion to make it his own were not lacking on the part of the performer. The excellence of his tone was especially manifest in this number.

By common consent the recital was pronounced the greatest recital that has ever been given in our city, and Mr. Ganz the most distinguished virtuoso.

The program in full follows:

Thirty-two Variations in C minor, Rondo à Capriccio, op. 129 ("Rage Over the Lost Groschen") (Beethoven); Scherzo in C sharp minor, op. 39; Etude, E major, op. 10, and Etude, A minor, op. 25 (Chopin); Rhapsody, B minor, op. 79, and Rhapsody, G minor, op. 79 (Brahms); Scherzo in F sharp, op. 16 (d'Albert); "Chapel of William Tell," "At the Spring" ("Au bord d'une source") (Liszt); "Isolde's Love-Death" (Wagner-Liszt).—Galesburg (Ill.) Evening Mail, January 22, 1904.

Piano players and a large number who are not performers on that instrument went into ecstasies Thursday evening over the wonderful execution of classical and intricate numbers by Rudolph Ganz, one of the greatest masters of the piano in the country. The concert was given in Central Church, nearly every seat of which was filled, gallery as well as floor. Many were present from Knoxville and Abingdon, as well as from the musical circles of the city.

Of the impression produced by the playing of Mr. Ganz the audience left him not a moment in doubt. There was not a number that was not accorded the most enthusiastic applause, and after some the demonstration assumed almost the proportions of an ovation. It was a hearty and spontaneous tribute to his skill and ability.

The artist is a tall, fine appearing young man, with a broad, intellectual brow and fine eyes. He appears better than the pictures represent him. His manner at the instrument, while in harmony with the moods and movements of the selections, is not fantastic nor extravagant.

Mr. Ganz embraces in his interpretations all the extremes. There seems nothing too strong or vigorous on the one hand or nothing too delicate and gentle on the other. His playing at times seemed most powerful, only to be shaded off to the refined and sweet. His fingering is a marvel of accurate dexterity. The runs are very smoothly and evenly made. They are in fact exceedingly beautiful in their liquid quality. The touch seems the acme of perfection, crisp, clear and with the quality of exact adaptation.

In the stronger passages Mr. Ganz appeared to have the instrument under perfect control, and to make it respond truthfully to the underlying sentiment of the selection. With the audience the more brilliant and tuneful numbers, abounding in soft and rapid passages, and what might be called capricious effects and spectacular incidents, seemed most taking. For instance, after the dainty playing of "At the Spring" the player was recalled.

Every number was given in a masterful manner, but the climax seemed reached in the wonderful intermingling emotions in the last, "Isolde's Love-Death." It was magnificently played and held the listeners as under a charm. When Mr. Ganz concluded, the audience paid him the rare compliment of remaining and calling for another selection. To this he kindly responded.

The Scherzo in F sharp was given with remarkable vividness and elasticity, while the etudes displayed the versatility of Mr. Ganz's

style. The Rondo à Capriccio was what one might call elegant in effects.

The whole program was a treat, and not a number could have been spared. Mr. Ganz's recital was one of the Artists' Recital Course, under the auspices of Knox College Conservatory of Music.

Following is the program:

Thirty-two Variations in C minor and Rondo à Capriccio, op. 29 ("Rage Over the Lost Groschen") (Beethoven); Scherzo in C sharp minor, op. 39; Etude, E major, op. 10, and Etude, A minor, op. 25 (Chopin); Rhapsody, B minor, op. 79, and Rhapsody, G minor, op. 79 (Brahms); Scherzo in F sharp, op. 16 (d'Albert); "Chapel of William Tell" and "At the Spring" ("Au bord d'une source"), Liszt; "Isolde's Love-Death" (Wagner-Liszt).—Galesburg, Ill., Republican Register, January 22, 1904.

#### Mrs. Wilson's Pupils.

Pupils of Mrs. Genevieve Clark Wilson presented very creditably the following program in Assembly Hall, Fine Arts Building, on the evening of Friday, January 29. The concert was under the auspices of the Sherwood Music School:

Tally Ho (from Lily of Killarney).....Sherwood Choral Club.  
Yearning.....Castello  
Creation Hymn.....Beethoven  
Mrs. L. H. Lindsay.  
When Love Is Gone.....Stebbins  
Butterfly Time.....Vernou  
Miss Genevieve Moyer.  
The Bell.....Saint-Saëns  
Mrs. Eva Plews Brockway.  
Berceuse.....Godard  
Mrs. J. O'Neal.  
The Loreley.....Liszt  
Miss Elizabeth Nicholson.  
Fairy Voices.....Halle  
Winter Days.....Caldwell  
Sherwood Choral Club.  
Fuyez l'Amour.....Lange-Mueller  
My Love Is Like a Red, Red Rose.....Brandeis  
Miss Vina Shattuck.  
Farewell, Ye Hills.....Tchaikowsky  
Mrs. S. S. Maxon.  
Wie melodien zieht es mir.....Brahms

Meine Liebt ist gruen.....Brahms  
Miss Alma Borman.  
Chanson Provençale.....Dell'Acqua  
Miss Stella Hitchcock.  
Pack Clouds Away.....Cruikshank  
Sherwood Choral Club.  
Accompanist, Mrs. Kinser.

#### Elizabeth Blamere.

Miss Elizabeth Blamere, the gifted and well known Chicago soprano, whose success throughout the country has been widely commented upon, is now in the midst of a very busy season. Recent press notices continue to report her unvaried success:

Miss Blamere is one of the most finished sopranos that have been heard here for some time. Everything she sings is full of delicate light and shade, and her notes are taken with great clearness and purity.—San Francisco (Cal.) Bulletin.

Miss Blamere's clear soprano voice seemed in excellent condition, her work showing the results of careful study, especially in the Massenet aria, "Il est doux; il est bon." The audience evidently preferred her last number, "Villanelle" (Dell'Acqua), which required skillful execution and careful phrasing to any other on the program. —Terre Haute (Ind.) Tribune.

The singing of Miss Elizabeth Blamere came in the nature of a pleasant surprise. Her voice is a mezzo soprano of good range, exceptionally rich quality and absolute control. Her singing of Ardit's Waltz Song was splendid, and for an encore piece she gave "Violets," by De Koven. Her other two numbers gave a remarkable display of temperament, which is not a common quality in singers, and which Miss Blamere possesses in abundance.—Galveston (Tex.) News.

The excerpt from Meyerbeer's great opera, "Les Huguenots," giving a scene between Marcel and Valentine, was finely rendered by Mr. Cowles and Miss Elizabeth Blamere, the soprano. Miss Blamere's forceful portrayal of the character as well as her charming singing was especially worthy of praise. She clothed the part with much feeling. Her voice is remarkably sweet and flexible, and shows excellent training, and she sings with good expression.—Pasadena (Cal.) News.

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## CAROLINE MIHR-HARDY.

THE following extracts are from recent criticisms on Mme. Caroline Mihr-Hardy, dramatic soprano:

Mrs. Caroline Mihr-Hardy, the soprano, of New York, made her first appearance before a Washington audience. Her first number was an aria from Wagner's "Tannhäuser," "Dich Theure Halle," which was well received by the audience. For an encore she sang very effectively Rogers' "At Parting." Her second numbers were three solos, "Love Me if I Live," by Foote; "Violet," by Helen Hood, and "Spring Song," by Weil. The last song was given additional brilliancy with a violin obligato.—The Washington Star, January 11.

Mrs. Hardy made a most favorable impression. Her voice is more than adequately trained and yet retains so fine a personal quality that even its highest tones have distinct color.—The Washington Times, January 11.

Mrs. Caroline Mihr-Hardy, the soprano, of New York, made her first appearance before a Washington audience. Her first number, the aria from Wagner's "Tannhäuser," "Dich Theure Halle," was well adapted to her clear, resonant voice. The warmth of her tones, with the excellent support of the orchestra, captured the audience, and she was recalled again and again until she sang equally delightfully Rogers' "At Parting." Her second number consisted of three solos, "Love Me if I Live," by Foote; "Violet," by Helen Hood, and "Spring Song," by Weil. The last was given in particularly brilliant style.—The Washington Post, January 11.

Another large audience and a thoroughly enjoyable program marked the third of the new series of Sunday subscription concerts with the New York Symphony Orchestra in Carnegie Hall yesterday afternoon. The Wagner portion of the program consisted of excerpts from "Siegfried."

Madame Mihr-Hardy made an excellent impression in the famous scene from the last act.—The New York Herald, January 18.

Madame Mihr-Hardy, in the "Abscheulicher" aria, confirmed the favorable public impression made at the public rehearsal. Madame Mihr-Hardy especially is a singer with unusual natural gifts and valuable acquired attainments. Hers is the true soprano dramatica—the rare avis of the musical world.—The Philadelphia North American, January 2.

Madame Mihr-Hardy sang the dramatic "Abscheulicher" aria with taste and discretion, and a wealth of vocal equipment rarely noted on the contemporary concert stage. This singer possesses a soprano voice of great range and purity, highly dramatic in quality and under excellent control.—North American, January 3.

Madame Hardy has a voice of a pleasing quality, pure and sympathetic, and she sang Leonora's aria, "Abscheulicher," in artistic style.—The Philadelphia Bulletin, January 3.

Few sopranos have ever appeared on Vocal Society programs who did not receive proper recognition of merit, and among those who will be remembered as one of the best is Madame Hardy. It was the first appearance of the soprano in this city. She showed the voice of a conscientious student and knowledge was behind her work. In "Dich Theure Halle," from "Tannhäuser," her rendition was near the field of perfection. She presented a tone coloring that was beautiful to listen to. For an encore she sang a familiar Irish folksong, and she was presented with a huge bouquet of roses.—The Troy Budget, April 19, 1903.

Madame Hardy has a beautiful voice, the use of which she well understands, and sang throughout the evening with real brilliancy and the method of a true musician. She gave a dignified and dramatic reading to "Dich Theure Halle," from Wagner's "Tannhäuser," and sang a charming encore number with exquisite finish and poetic sentiment. Her other numbers were Rubinstein's "Es blinkt der Thau," Helen Hood's "Violet" and Weil's well known "Spring Song." The latter was given an interpretation never surpassed in brilliancy and finish before a Troy audience.—The Troy Record, April 19.

Madame Hardy is a brilliant artist and sang with ease and authority. Her voice is pliable with lots of expansion, breadth and finish. She enunciates distinctly. The "Dich Theure Halle," from Wagner's "Tannhäuser," she sang with much earnestness, and in the dramatic episodes of the "Greek War Song" Madame Hardy gave proof of excellent musicianship and almost unlimited power. Her

singing of a group of three smaller songs was tasteful and intelligent.—The Troy Press, April 19.

The subject was "Siegfried," and the assisting artist, Mrs. Caroline Mihr-Hardy, who sang "Brünnhilde's Awakening," from Act III, and the "Peace Melody," received therefor "bravas."—The Brooklyn Eagle, December 12.

Mme. Caroline Mihr-Hardy sang the role of Marguerite, and her rendition of the Jewel Song was highly artistic. In the beautiful and touching Garden Scene her sympathetic voice set many in the audience to shedding tears. The entire scene was admirably given. Perhaps the best of the evening.—The Paterson Evening News, November 24.

## Maconda and Witherspoon in Boston.

THE second of Mrs. S. B. Field's morning subscription musicales in the ballroom of the Somerset, Boston, on January 25, was largely attended by the fashionable set of Boston. These concerts are among the leading society events of the winter and the list of subscribers is large. The program was given by Madame Maconda and Herbert Witherspoon, of New York, and Rudolf Krasselt, of Boston, the latter appearing as a soloist for the first time outside of the Symphony Orchestra. The program follows:

Adagio and Allegro from Concerto for 'Cello.....Haydn  
Rudolf Krasselt.

Bass songs, Heimlichkeit.....Dr. Carl Loewe  
She Never Told Her Love.....Haydn

Herbert Witherspoon.

Soprano aria, Waltz, Voci di Primavera.....J. Strauss  
Mme. Charlotte Maconda.

'Cello solos—

Nocturne.....Chopin

Scherzo.....Goens

Mr. Krasselt.

Bass songs—

Madrigal.....Gaston Lemaire

Mother o' Mine.....Frank Tours

By the Short Cut to the Rosses (old Irish), arranged by C. M. Fox

Mr. Witherspoon.

Soprano songs—

Mignon.....Gounod

Memory.....Parke

Les Filles de Cadix.....Delibes

Madame Maconda.

Miss Laura Hawkins, pianist.

Miss A. G. Lockwood accompanist for Mr. Witherspoon.

The following "society notes" show the high appreciation with which the soloists were received:

Madame Maconda, of New York, who made a great success, was in silver gray crepe, richly trimmed with lace and silk embroidery and a large black picture hat. Mr. Witherspoon, who was obliged to catch the New York train, left so quickly after his songs that his friends hadn't a chance to congratulate him. He was in splendid voice, and gave as keen a satisfaction as he did last year in the same series. Mr. Krasselt's numbers were most artistically given.—Boston Herald, January 31.

Rudolph Krasselt's playing was much enjoyed. The vocalists were Herbert Witherspoon, who sang several bass songs in fine style, and Mme. Charlotte Maconda, who sang a Strauss waltz and songs by Gounod, Parke and Delibes with great acceptance.—Boston Globe, January 31.

## Hemus in "The Messiah."

PERCY HEMUS, the eminent baritone, reports a brilliant season. His many dates in the near future include the Montreal Oratorio Society, with whom Mr. Hemus appears as principal soloist in "The Messiah," and return engagements in New England, where last season Mr. Hemus acquitted himself with such signal ability and divided vocal honors with Blauvelt, Bispham and Homer.

## The Richard Strauss Festival.

HENRY WOLFSOHN announces the completion of the plans and programs for the Richard Strauss Orchestral Festival concerts, the first of which will be given in Carnegie Hall on Saturday evening, February 27, when Strauss will make his debut here in the last of the Wetzler Symphony concerts, and which will also be the opening concert of the festival. The other three concerts will take place on Thursday evening, March 3; Wednesday afternoon, March 9, and Wednesday evening, March 16, and are to be given under the auspices of Messrs. Steinway & Sons. This festival is the first that has been devoted exclusively to the works of any one musician to be given in this city in a number of years.

A similar festival was given in London last spring and met with the enthusiastic praise of the most eminent critics. The Wetzler Symphony Orchestra has been engaged for all the concerts. The works to be performed under the conductorship of the composer himself are "Ein Heldenleben" ("A Hero's Life"); the tone poem, "Don Juan"; "Don Quixote" ("Fantastic Variations"); "Tod und Verklärung"; the love scene from his opera, "Feuersnot"; "Till Eulenspiegel's Merry Pranks," and the new "Sinfonia Domestica." The last work is different from anything that Strauss has composed in the past. It has never been played in public and is still in manuscript.

Mme. Strauss de Ahna will accompany her husband on his visit, and in several of the concerts she is to sing her husband's songs. She will not, however, appear in the first concert. As soloist for this concert David Bispham has been engaged. Pablo Casals has also been engaged to play the 'cello solo in "Don Quixote."

In addition to the orchestral festival, Mr. Wolfsohn has arranged for a recital of the songs of Strauss, to be sung by Mme. Strauss-de Ahna, with the composer at the piano, to be given in Carnegie Hall on Tuesday afternoon, March 1. This recital will be Mme. Strauss-de Ahna's first appearance in this country. Tennyson's poem, "Enoch Arden," which has been set to music by Strauss, will be given, with David Bispham as reader and Strauss at the piano. There will also be a Richard Strauss chamber music evening in Mendelssohn Hall on Friday, March 18, when the great composer, in conjunction with the Mannes Quartet, will be heard in several ensemble numbers.

## Successful Brooklyn Concert.

A CONCERT was given in the Montauk Theatre, Brooklyn, on Sunday night, for the benefit of the Brooklyn Hebrew Orphan Asylum, the Jewish Hospital Association and the Hebrew Educational Society. Every seat was taken, and after most of the numbers the audience spent itself in stormy enthusiasm. The New York Symphony Orchestra played the "Tannhäuser" Overture, Tchaikowsky's "1812" and Saint-Saëns' "La Rouet d'Omphale." Estelle Liebling received half a dozen recalls after her singing, with orchestra, of Strauss' "Primavera" Waltz, and responded with Alabiéff's "Nightingale," a splendid piece of vocal virtuosity. Thibaud met with his usual success after his performance of Bruch's G minor Concerto. David Bispham gained fresh laurels in the "Pagliacci" Prologue and in a Goring-Thomas duet, "Amour Villageois," sung with Estelle Liebling. A large sum was realized for the Brooklyn charitable institutions.



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The Year's at the Spring Song.....Miss Pauline Woltmann, North  
Cambridge, Mass.  
The Year's at the Spring Song.....Mrs. Kileski-Bradbury, Boston,  
Mass.  
The Year's at the Spring Song.....Miss E. R. Chapman, New York  
The Year's at the Spring Song.....Miss Margaret Goetz, New York  
The Blackbird Song.....Miss Frances Wetmore, Galesburg, Ill.  
The Blackbird Song.....Miss Jenkins, San Francisco, Cal.  
Song of Love.....Miss Helene Wetmore, Boston, Mass.  
The Four Brothers Song.....Miss Margaret Goetz, Paterson, N. Y.  
The Four Brothers Song.....Miss Margaret Goetz, Paterson, N. Y.  
O Mistress Mine Song.....Miss Margaret Goetz, Brooklyn, N. Y.  
O Mistress Mine Song.....Miss Margaret Goetz, Brooklyn, N. Y.  
For My Love Song.....Mrs. Kileski-Bradbury, Boston, Mass.  
I Send My Heart Song.....Mrs. Kileski-Bradbury, Boston, Mass.  
Dearly Song.....Mrs. Belle Fisher, Valparaiso, Ind.  
Scottish Cradle Song.....Miss Helm, Seattle, Wash.  
Good Night Song.....Miss Helm, Seattle, Wash.

## Arthur Foote.

Ashes of Roses Song.....Anna Miller Wood, Milford, Mass.  
The Eden Rose Song.....Anna Miller Wood, Milford, Mass.  
The Eden Rose Song.....Miss Margaret Goetz, New York  
The Rose and the Gardener Song.....Miss Margaret Goetz, New York  
Elaine's Song.....Miss Margaret Goetz, New York  
If Love Were What the Rose Is Song.....Miss Margaret Goetz, New York  
Irish Folk Song.....Miss Margaret Goetz, Brooklyn, N. Y.  
Irish Folk Song.....Miss Margaret Goetz, Paterson, N. J.  
Love Me if I Live Song.....Mrs. Wm. Murcell, San Francisco, Cal.  
Love Me if I Live Song.....Miss Georgiana Godfrey, Grand  
Rapids, Mich.  
Love Me if I Live Song.....Anna Miller Wood, Milford, Mass.  
Memnon Song.....Anna Miller Wood, Milford, Mass.  
In Picardie Song.....Anna Miller Wood, Milford, Mass.  
Song of Four Seasons.....Anna Miller Wood, Milford, Mass.  
O Swallow Flying South Song.....Anna Miller Wood, Milford, Mass.  
O Swallow Flying South Song.....Mrs. L. Snider-Johnson, San  
Francisco, Cal.  
I'm Wearin' Awa' Song.....Miss M. E. Bagley, Rochester, N. Y.  
I'm Wearin' Awa' Song.....Miss Maude Cartwright, Grand  
Rapids, Mich.  
Night Has a Thousand Eyes Song.....Miss Helen Brown, Valparaiso,  
Ind.

## Henry K. Hadley.

Molly Song.....Miss Margaret Goetz, Paterson, N. J.  
I Dreamed of a Princess Song.....Miss Margaret Goetz, Paterson, N. J.  
I Dreamed of a Princess Song.....Miss Margaret Goetz, New York  
Dear, When I Look Song.....Miss Margaret Goetz, New York

## N. Irving Hyatt.

A Dream Song.....Mrs. Blanche H. Kilduff, Cambridge, Mass.  
Twixt Thee and Me Song.....Miss Carrie Soby, Philadelphia, Pa.

## Margaret Ruthven Lang.

Irish Mother's Lullaby Song.....Lillian French-Read, Valparaiso,  
Ind.  
Irish Mother's Lullaby Song.....Miss Margaret Goetz, Brooklyn, N. Y.  
Ghosts Song.....Miss Margaret Goetz, Brooklyn, N. Y.  
Meg Merriles Song.....Miss Margaret Goetz, Brooklyn, N. Y.  
Meg Merriles Song.....Miss Margaret Goetz, Paterson, N. J.

## Frank Lyness.

Song of Life.....H. E. Goodhue, Cambridge, Mass.  
Go Make Thy Garden Fair Song.....H. E. Goodhue, Cambridge, Mass.  
So Live Today Song.....H. E. Goodhue, Cambridge, Mass.  
Sweetheart, Sigh No More Song.....Miss Angie Andrews, Boston, Mass.  
Curfew Bell Cantata.....Chorus at Baptist Church, North  
Cambridge, Mass.  
Canzonet, from op. 42. Piano.....J. Alfred Pennington, Scranton, Pa.  
Paul Revere's Ride, op. 98. Piano.....Miss Clementine Dorsey, Scranton,  
Pa.

## John W. Metcalf.

Until You Came Song.....Miss Tognazzi, Salinas, Cal.  
Until You Came Song.....Miss Tognazzi, Watsonville, Cal.  
Absent Song.....Mrs. F. H. Thayer, Wollaston, Mass.  
Absent Song.....Miss Miriam E. Bagley, Rochester, N. Y.  
Absent Song.....Miss Tognazzi, Salinas, Cal.  
Absent Song.....Miss Tognazzi, Watsonville, Cal.  
Sunrise Song.....Mr. Lawrence, Watsonville, Cal.  
Sunrise Song.....Mr. Lawrence, Salinas, Cal.  
Love's Elegy Song.....Mr. Lawrence, Salinas, Cal.  
Love's Elegy Song.....Mr. Lawrence, Watsonville, Cal.  
A Dream So Fair Song.....Miss Tognazzi, Salinas, Cal.  
A Dream So Fair Song.....Miss Tognazzi, Watsonville, Cal.  
Scottish Folk Song.....Mr. Lawrence, Salinas, Cal.  
Scottish Folk Song.....Mr. Lawrence, Watsonville, Cal.  
A Keepsake Song.....Mr. Lawrence, Watsonville, Cal.  
A Keepsake Song.....Mr. Lawrence, Salinas, Cal.  
Wilt Thou Forget? Song.....Mr. Lawrence, Salinas, Cal.  
Wilt Thou Forget? Song.....Mr. Lawrence, Watsonville, Cal.  
Midi Song.....Mr. Lawrence, Watsonville, Cal.  
Midi Song.....Mr. Lawrence, Salinas, Cal.

## Edna Rosalind Park.

A Memory Song.....Miss Miriam E. Bagley, Rochester, N. Y.  
A Memory Song.....Miss Helen Brown, Valparaiso, Ind.

## Charles P. Scott.

Slumberland Song.....Robert Hall, Lebanon, N. H.  
Only a Ribbon Song.....Annie Estelle Hollis, Lebanon, N. H.  
Only a Ribbon Song.....Mrs. Helen Allen Hunt, St. Johnsbury, Vt.  
Only a Ribbon Song.....Mrs. Helen Allen Hunt, Gardner, Mass.

## Dvorak's "Stabat Mater" at South Church.

D. R. GERRIT SMITH'S choir gave this intricate work  
last Sunday afternoon. For prelude he played the  
andante from the "New World" Symphony. The baritone  
solo, "Let My Heart," was sung with effect by Francis  
Rogers, who bore his part with dignity throughout. "With  
Thy Mother's Tears," tenor solo, gave Dr. Lawson opportunity.  
His true and genuine tenor voice, clear and ringing,  
suited the requirements of the solo well; later his  
duet with soprano (Mrs. Smith), "Let Me Live," was sung  
with smoothness.

## Carolyn Booth—Max Decsi.

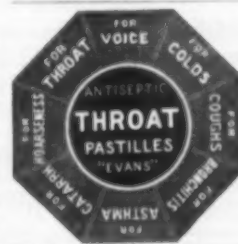
MAESTRO DECSI recently brought to notice a  
young soprano from Salt Lake City, a girl of sev-  
enteen, who under his artistic guidance has done wonders  
in a short time. Like all the Decsi pupils, she sings with  
fervor, intensity, utmost temperament and nuance. Decsi  
seems able to impart this from his own overflowing vital-  
ity, and in this case the singer has nature's aid. Weil's  
"Spring Song" she sings with jubilant expression, reflect-  
ing the noble voice of her teacher. She has that uncom-  
mon quality, both coloratura facility and lyric soprano,  
with high range and sweetness of voice. She will aid  
still further in extending the fame of the master who suc-  
ceeds where others fail.

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FELIX HEINK continues to fascinate many audiences  
in the West with his lecture recitals, in which he ap-  
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tracts all who love the art. Mr. Heink has for some time  
filled six engagements each week, and he appears to  
bear the strain wonderfully well. His immediate dates  
are: January 30, Chicago; February 1, Hopkinsville, Ky.;  
2d, Madisonville, Ky.; 3d, Princeton, Ky.; 4th, Bowling  
Green, Ky.; 5th, Nashville, Tenn.

## Manuscript Society Social Musicals.

THE third affair takes place Monday evening next, Feb-  
ruary 8, when compositions by Rosseter G. Cole  
(Chicago), Frank L. Sealy, Ernest R. Kroeger (St. Louis),  
E. C. Phelps (Brooklyn), Dr. S. N. Penfield will be in-  
terpreted by Dora Valeska Becker, Gustav Becker, Marta  
Wall, Charles Watson Russell, Dr. Henry G. Hanchett  
and others. Decision as to the \$25 prize to be awarded for  
the anthem is to be reached in two weeks. There is money  
in the treasury, debts have been paid, and harmony reigns  
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## Recital by Kinney Pupils.

THE musicale at the Powers-Hoeck studios on Saturday last took the form of a recital by two advanced pupils of Horace Horton Kinney, the very able assistant of Francis Fischer Powers. If the singing of these leading pupils of Mr. Kinney may be taken as a criterion, it follows inevitably that Mr. Kinney is destined to become one of our leading exponents of the vocal art. Miss Hobbs' singing disclosed all those requisites that go to make a great singer, and both pupil and teacher are to be congratulated upon the triumph she scored. Mr. Kent

was no less happy in his renditions. His uncommonly fine baritone voice was never heard to better advantage and showed a strict adherence to a very superior method.

## Schenck.

B. J. LANG, Arthur Foote, Clayton Johns and Martin B. Loeffler and other leading musicians and amateurs of Boston showered praise upon Elliott Schenck, who gave a recital of his compositions in Boston last week.

Mrs. Gericke sent word that he would not be present, as

he was away with the orchestra. Mr. Kneisel, too, was en tour with his quartet.

The program consisted of violin and vocal selections.

The most popular songs with the audience were "The Summer Sea," "Love Me Forever," "Love Songs of the Nightingale," and, of course, "Over the Sea to Skye," while "Vespers," "Slumber Song" and "Mazurka" scored strongest of the violin pieces. Mr. Schenck's Trio for violin, cello and piano will be played soon in New York, and, if not too late to change the program, by the Adamowski Trio.

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